*The Figure of the Egyptian Papyrus, or Paper Rush; Taken from Prosper Alpinus.*

THE

# ORIGIN and PROGRESS

OF

# LETTERS.

AN

# ESSAY,

In TWO PARTS.

The Firſt ſhewing when, and by whom Letters were invented; the Formation of the ALPHABETS of various Nations; their Manner of Writing, on what Materials, and with what Inſtruments Men have written in different Ages to the preſent Time. Wherein is conſidered the great Utility of this Art with regard to Mankind.

The Second Part conſiſts of a compendious Account of the moſt celebrated Engliſh Penmen, with the Titles and Characters of the Books they have publiſhed both from the Rolling and Letter Preſs.

INTERSPERSED WITH

Many intereſting Particulars by Way of Notes throughout the Firſt Part; and the Second is a new Species of BIOGRAPHY never attempted before in Engliſh.

THE WHOLE

Collected from undoubted AUTHORITIES,

By W. MASSEY,

Maſter of a Boarding School for many Years at *Wandſworth* in *Surry*.

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*Nobis videtur quicquid literis mandetur, id commendari omnium Eruditorum lectioni decere.* CIC. Tuſcul. Quaeſt.

---

*LONDON:*

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# To the READER.

WHOEVER attempts to write a book, he ought not only to conſider, what has been ſaid by former authors upon the *ſubject* he treats of, but alſo what corrections, amendments, or improvements he is capable of making in his new attempt; otherwiſe his work may probably only merit the title of *Actum agere.*

I have met with but few writers, who have *ex profeſſo* treated of the invention of letters, and their various alterations, and gradual improvements to the preſent time. Amongſt thoſe few, I think the chief are theſe: 1. *Hermannus Hugo*, *De prima Origine Scribendi*, with the learned *Trotz*'s Annotations. 2. *William Nicol*'s *Latin* Poem, *De Literis Inventis.* 3. A little piece in *Engliſh*, called *An Eſſay upon Literature*; ſaid to be written by *Daniel Defoe.*

Theſe I have read and examined; but obſerving many *deficiencies* therein, and reaſoning, as I ſuppoſe upon a *falſe hypotheſis*; my endeavours therefore are intended to ſupply their omiſſions, remedy their defects, confute their errors, and ſet many particulars in a fuller light.

29915

How well I have performed that taſk, in the firſt part of this work, I leave to the judgment of the learned.

The ſecond part is a new ſpecies of *Biography*, that has never been attempted, (that I know of) either in ours, or any other language. Though novelty there, and want of ample information, relating to facts, may claim ſome regard and indulgence; yet I muſt beg the candor of my readers for many defects, and perhaps ſome miſtakes, that I may have committed, in that *untrodden* path.

Some perhaps may wonder, that I ſhould undertake this province, which more properly belongs to the Members of the *Antiquarian Society*. I don't pretend indeed to be *an Antiquarian*, in the common acceptation of that term; but as my ſtudies, and employ, for above forty years paſt, have ſo near a connection with the *ſubject* of my book, I thought I had ſome title, and right to the claim I have made, in this branch of literature; and as none of that ingenious and learned ſociety have precluded my labours by any undertaking of this kind, I hope they will candidly excuſe this attempt, and not condemn what has proceeded from a diſintereſted intention.

*Prince's-Street,*
*Upper Moorfields,*
*April 7th*, 1763.

WILLIAM MASSEY.

THE

# PROEM.

## SECT. I.

THE invention of *letters*, and their various combinations, in the forming of words in any language, has ſomething ſo *ingenious* and *wonderful* in it, that moſt who have *ex profeſſo* treated thereof, can hardly forbear attributing it to a * *divine original*, and ſpeaking of it, with a kind of *rapture*. Indeed,

* *Gentes plurimae ratae non potuiſſe ab homine aliquo tam admirandum artificium excogitari, Deo id aſſignarunt.*—Herman. Hugo in Praefat. Lib. *De prima Scribendi Orig.*

*O divinum ſcripturae beneficium!* (ſays *Voſſius* in his Tract De Grammatiſtice, p. 7.) *Tu ſola facis, ut abſentes non abſimus; muti loquamur; mortui vivamus; cunctos ſeu diſſitos, ſeu defunctos, ſiſtis praeſentes.*

Indeed, if we conſider of what vaſt, and even daily *ſervice* it is to mankind, I think it muſt be allowed to be one of the *greateſt*, and moſt *ſurprizing* diſcoveries, that ever was made in the world. We all know of what general uſe the art of writing is in *trade*; in *contracts* of every kind; in preſerving, improving, and propagating *learning*, and *knowledge*; in communicating our ſentiments to, and correſponding with our friends, or others, at any diſtance, whither *letters* can be conveyed. And in fine, by the means of writing, as the moſt valuable of all its advantages, we have *a code* of divine laws, uſeful hiſtory, indiſputable revelations, and moral inſtructions and precepts, as a conſtant *directory* for our conduct, in our courſe through this probationary ſtate of life, to a happy eternity.

## SECT. II.

Now, notwithſtanding theſe great and manifold benefits, which men have all along received

Of all conveyances of *knowledge* the moſt certain, durable, and commodious is by *letters*. The art therefore of expreſſing our thoughts, by certain *written characters* may doubtleſs be called *a divine diſcovery*, if not granted to be ſo.—*Anſelm Bayly*, Introduct. to Lang. part iii. p. 30.

Stupendum eſt, quod tantum boni redundet ad humanum genus, ex paucis characteribus; quare meritò literas inter miranda naturae reponas.—*Andrew Monro*'s Preface before his *Inſtitutio Grammaticae*.

from

from this curious and wonderful invention, " It " is very remarkable (ſays one of our celebrated " * Penmen) that writing, which gives a ſort of " *immortality* to all other things, ſhould be, by " the diſpoſal of divine providence, ſo ordered, as " to be careleſs, in preſerving the memory of its " *firſt founders.* For where (continues he) are " the *archives,* wherein the names of thoſe per- " ſons are repoſited, that have deſerved ſo much " of mankind, by inventing the *characters,* and " *alphabets,* proper to expreſs their own *language,* " and *thoughts?* for if we enquire but after our " own country way of writing, who can tell us " the names of thoſe ingenious men, that firſt " found out the *alphabets* uſed in our offices of " records, ſuch as the *Pipe-Office, Chequer-Hand,* " *Court, Chancery,* and *Baſtard-Text?* or indeed " any one hand in uſe amongſt us?" So that the following enquiry is very pertinent,

*Whence did the wondrous, myſtic art ariſe,*
*Of painting ſpeech, and ſpeaking to the eyes?*
*That we, by tracing magic lines are taught*
*How to embody, and to colour thought?*

## SECT. III.

But ſome make objections to this boaſted *utility* of writing. They alledge, that the incon-

* *John Ayres* in the Preface before his *Tutor to Penmanſhip,* publiſhed Anno 1697.

veniencies, and * *evils*, that letters are the cauſes of, are equal to, if not more than the *advantages* that ariſe therefrom. Vicious and libertine books, ſay they, are the laſting ſources of corruption in *faith*, and *manners*. By the means of *writing*, falſe notions in religion, and even monſtrous *hereſies*, are broached, and ſpeedily propagated; traiterous correſpondencies are held, and deceitful contrivances are carried on, to the ruin of private *families*; and ſometimes to the ſubverſion of public adminiſtrations and *government*. I allow all this in its full force; and yet what is it but ſaying, that the *pen* is as dangerous an inſtrument, in the world, as the *tongue*? muſt we therefore renounce the uſe of the *one*, as well as the *other*? This would be a fanatical *extreme*, that all perſons, of common ſenſe and common prudence, will avoid and abhor. For by this it appears, that it is not the proper *uſe*, but *the abuſe* of the art, that is objected againſt. We are told,

* *N. Tate*, Poet Laureat, in Queen *Anne*'s time, in a ſhort poem prefixed to *Joſ. Alleine*'s, the writing maſter's epigrams, has the following lines on the *good* and *evil* of writing.

View *writing's art*, that like a ſovereign queen
Amongſt her ſubject *ſciences* are ſeen;
As ſhe in *dignity* the reſt tranſcends,
So far her pow'r of *good* and *harm* extends;
And ſtrange effects in both from her we find,
The *Pallas* and *Pandora* of mankind.

that one * *Lycurgus*, a king of *Thrace*, obſerving the bad effects of *wine*, amongſt ſuch of his ſubjects, who drank it to exceſs, had all the *vines* in his kingdom cut down, and deſtroyed. Do any applaud that *king*'s contrivance, as a piece of wiſdom? or was it not rather a fooliſh, and frantic act? The ſame may be applied to the ſubject we are upon; for as there is hardly any one † uſeful, and good thing in the world, but what may be perverted to bad purpoſes; ſo the *abuſe* of writing is no ſolid argument, againſt the general *utility* thereof. There have been a few examples of perſons, like *Lycurgus* of *Thrace*, of this falſe way of reaſoning, with regard to letters; ‡ *Thamus*, an ancient *Egyptian* king, as we are told by *Plato*, remonſtrated againſt the uſe thereof; as alſo againſt the reception of the uſeful parts of the mathematics, when *Theut* offered to introduce them

* *Plutarch*, from whom I take this ſtory, in his Tract *De audiendis poetis*, cannot forbear repreſenting him as a madman, for that action. Οὐδὲ γὰρ ὑγιαίνοντα νοῦν εἶχεν.

† *Ovid* wiſely obſerves to this purpoſe,

*Nil prodeſt, quod non laedere poſſit idem.*

And, in the ſame elegy, enumerates the abuſes of many excellent and neceſſary things; which nevertheleſs are no objection to the proper uſe thereof.—*Triſt.* Lib. ii.

‡ The curious and learned reader may conſult the latter part of *Plato*'s *Phædrus*, where the arguments, *pro* and *con* between *Thamus*, and *Theut*, are more fully related.

amongſt his ſubjects. * *Licinius*, a *Roman* emperor likewiſe, was a great enemy to letters, and uſed men of learning, and philoſophers, with outrageous cruelty, calling them *the bane and peſt of ſociety*. But theſe may be looked upon as the *extravagant notions*, and *whims* of a few perſons, who have a mind to deviate from the common ſenſe and judgment of mankind; and therefore ought to be no further regarded, than for their ſingularity, and the abſurd conſequences, that attend them.

## SECT. IV.

Another pretext againſt the *uſe* of writing, which perhaps may ſeem to ſome more *plauſible* than the former, is that it is a handle, or encouragement to a lazy diſpoſition. For, ſays the objector, if we truſt too much to *books*, or only write out, what we ought to commit to the treaſury of our

* *Etiam* Licinius *imperator literas vocabat virus, & publicam peſtem; ut eſt apud* Sex. Aurelium Victorem.—Voſſius *De Grammaticiſtice.*

*Corn. Agrippa* likewiſe, in his ſatirical bantering way, makes the following obſervation. "Quare jam non vitu-"perandi mihi videntur, *Valentinianus* ille imperator, quem "acerrimum literarum hoſtem extitiſſe aiunt; atque *Lici-*"*nius* imperator, qui literas virus, ac peſtem publicam "dictabat: quin & *Ciceronem* ipſum fontem literarum abun-"dantiſſimum refert *Valerius* tandem literas contempſiſſe." —*De Vanit. Scient.* cap. i.

*memories*,

*memories*, we may in that be ſaid to lean to a * broken ſtaff; and be apt to imagine ourſelves more learned, and knowing than in reality we are. It is not the poſſeſſion of *learned books*, that makes a man *learned*; nor even a ſuperficial manner of reading them over, or making extracts from them, by way of *common-place-book*, that will make us ready in ſpeaking pertinently upon ſubjects, of which we would be thought to be maſters. Nothing but a fund in the memory, a ſtock of obſervations, and the real *principia* of knowledge, gained by diligence and experience, carefully laid up there, can enable us to ſet up as traders in literature. Otherwiſe, we may ſuppoſe ourſelves to be great ſcholars, in the ſame manner as an empty, vain-glorious man, whom *Seneca* mentions, did: † As he was *rich*, he hired into his houſe ſeveral ſervants, that were well qualified in ſeveral ſorts of *learning*; and on this *ſtock* he ſet up for a perſon of *erudition*; ſo that he could reſolve by them almoſt any *queſtion*

* *Plato*, as *Quintilian* obſerves, makes this objection, "Invenio apud *Platonem* obſtare memoriae *uſum literarum*; "videlicet quòd illa quae ſcriptis repoſuimus, velut cuſto- "dire deſinimus, & ipſa ſecuritate dimittimus."—*Inſtit. Orat.* Lib. xi. c. 2.

† His name was *Calviſius Sabinus: Eruditus volebat videri; hanc itaque compendiariam excogitavit; magnâ ſummâ emit ſervos; unum qui* Homerum *teneret, alterum qui* Heſiodum, &c. —Senec. *Epiſt.* 27.

in the circle of literature, that was ſtarted amongſt his viſitants.

Juſt ſo, may ſome ſay, the relying on books, the product of writing, gives the mind a turn to an *indolent habit*; and takes it off from that induſtrious purſuit and attention, by which *arts* and *ſciences* are the moſt properly, and ſurely gained. This objection I alſo allow in its full force; but deny, that the knowledge of letters is the *real cauſe* of ſuch indolence, or deficiency in the improvement of our *natural powers*, and *faculties*. That noble invention is no way in fault, to encourage *ſloth*, or *negligence*; but, if it be made a right uſe of, it may be of ſpecial help to us, in our literary acquiſitions. For where is the *memory*, however well cultivated, that does not fail the owner ſometimes, in particular circumſtances? and then to have recourſe to the ſubſidiary aid of *writing*, muſt be allowed to be of ſingular advantage. An inſtance of this I have now myſelf before me: In the quotation I have made above from *Seneca*, I remembered the principal parts of the ſtory very well, but could not *recollect* the perſon's name; this material circumſtance I owe therefore to *the benefit* of the art I am ſpeaking of. And I doubt not, but that every perſon can produce examples of this kind from himſelf. Let none then lay that *blame* upon the uſe of writing, which more juſtly belongs

longs to their own *wrong* way of reaſoning; for it can no way encourage *idleneſs*, but rather opens and exhibits an ample field, in which the *induſtrious* may well employ themſelves, if it be applied to the various *good purpoſes*, for which it is moſt truly adapted *.

## SECT. V.

Mr. *Rob. More*, another of our curious artiſts in penmanſhip, gives us a *definition* of writing in the following words: †*Writing*, ſays he, (in his ſhort eſſay upon the invention thereof) *is ſuch a repreſentation of our words, but more permanent, as our words are (or ought to be) of our thoughts.* And, in the ſame place, he tells us, that the various combinations of twenty-four letters (and none of them twice repeated) will amount to 620,448,401,733,239,439,360,000. ‡ This indeed is a moſt ſurprizing number, and a laborious taſk it was, in that author, to inveſtigate it.

* Oſtendunt igitùr haec omnia nihil eſſe de ſumma ſcribendi utilitate, admirabilitateque ambigendum. — *Herman. Hugo* De prima Scribendi Origine.

† *Herman Hugo*'s definition of writing is this: *Scribere eſt vocem, aut vocis partes ob oculos ponere per literas.*—De prima Orig. Scribendi, p. 1.

‡ *Clavius*, the Jeſuit, who alſo computed theſe combinations, makes the number to be but,

5,852,616,738,497,664,000.

*Writing*,

*Writing*, in the moſt ancient language, that we know of, is called דקדק *Dikduk*, which we are told ſignifies *a ſubtle invention*; and ſo it really is, and appears to be, if we do but reflect, as *Tully* obſerves in his *Tuſculan Queſtions*, that the *ſounds of the voice, which are in a manner infinite, are repreſented by a few marks or characters, which we call letters.* Theſe letters in *Hebrew* are called אותיות * *Othioth*, that is, *ſigns*; being the ſigns, or repreſentations of our words, as is expreſſed in the foregoing definition. This word, we ſee, is very ſignificant, in that ancient language, as many others are; and is one argument of its being the ſpeech, which *Adam* and *Eve* ſpoke in Paradiſe. In the *Greek* tongue, letters are called Γεάμματα, from γεαμμὴ, which properly ſignifies *a line*, intimating that *letters* are compoſed of *lines*. In the ſame manner as the *Latins* form *literae* likewiſe from *linea*; in which etymologies, theſe two laſt mentioned languages agree. Sometimes the *Greeks* put Σημεια, i. e. *ſigns*; or τυποι, i. e. *forms*; or χαεακτηεες, i. e. *characters* or *engravings*, to de-

* Thus *Robertſon*, in his *Theſaurus Linguae Sanctae*, ſays, *In Grammatica* אות *eſt litera, quaſi ſignum externum, & viſibile vocis proferendae, ejuſque character & nota.*

*Iſidore* of *Seville* defines letters to be *indices rerum*; *ſigna verborum.* And *Gregory* of *Toulouſe* calls them, *ſigna pronunciationis.*

note

note letters; but the firſt word I have recited above is the moſt uſual. * *Elementa* likewiſe in the *Roman* writers has ſometimes the ſame ſignification as *literae*; thus *Horace* ſays,

——*Ut pueris olim dant cruſtula blandi*
*Doctores elementa velint ut diſcere prima*, i. e.

*As by fond maſters children are allur'd,*
*With cakes, (or gingerbread) at firſt to learn*
*Their Chriſt-Croſs Row.*

But as for our *Engliſh* word *letters*, it is manifeſtly derived from the *Latin literae*; or from the corrupted way of writing it in *French*, *lettres*. But it may not be amiſs here to take notice, that it is not abſolutely neceſſary, that there ſhould be juſt ſuch *a preciſe number of letters*, neither

* In this ſenſe alſo *Lucretius* uſes this word more than once, e. g.

*Quinetiam paſſim noſtris in verſibus ipſis,*
*Multa elementa vides multis communia verbis;*
*Cum tamen inter ſe verſus, ac verba neceſſe eſt*
*Confiteare alia ex aliis conſtare elementis.*
Lib. ii. De Rerum Nat.

*A pregnant proof of this my verſe affords,*
*For there are letters common to all words;*
*Yet ſome of different ſhapes and figures join*
*To make each different word, each different line.*
Creech.

See alſo the 1444 verſe in Lib. v.

more

more nor leſs, to expreſs all the words in a language. The *alphabets* of various languages ſhew the contrary. The *Hebrew*, *Samaritan*, and *Syriac* have 22. The *Arabic* 28. The *Perſic*, and *Egyptian* or *Coptic* 32, and the preſent *Ruſſian* 41. The *Greeks* are ſuppoſed to have had but *ſixteen* letters, at the firſt. But the ingenious *Wachter*, in his *Naturae & Scripturae Concordia*, has formed a ſcheme to ſhow, that *ten characters*, (the number of our *fingers*) are ſufficient for the expreſſing of all words, in all languages; and as it is a pretty *invention*, and a *curioſity* at leaſt, I have here inſerted it.

## Conspectus Alphabeti Naturalis.

*Ex* Wachteri *Naturae & Scripturae Concordia*, pag. 64.

| *Genus.* | *Figura.* | *Poteſtas.* | *Genus.* | *Figura.* | *Poteſtas.* |
|---|---|---|---|---|---|
| *Vocal.* | | *a. e. i. o. u.* | *Dental.* | | *ſ.* |
| *Guttur.* | | *k. c. ch. q. g. h.* | *Labial.* | | *b. p.* |
| *Lingual.* | | *l.* | *Labial.* | | *m.* |
| *Lingual.* | | *d. t.* | *Labial.* | | *f. ph. v. w.* |
| *Lingual.* |  | *r.* | *Naſal.* |  | *n.* |

*Hae literarum formae, etiamſi numerum digitorum non excedant, quia ſcilicet natura diligenter inſpecta plures non ſuppeditat, ſufficiunt tamen*

*men omnibus omnium linguarum vocibus ſcribendis. Nam quae videntur deficere, ſunt literae compoſitae, & novis formis non indigent.*

Theſe few things I thought neceſſary to obſerve, by way of *Prolegomena*; and now I ſhall enter upon my main deſign.

CHAP.

# CHAP. I.

## SECT. I.

THE great and all-wiſe *Creator* furniſhed the firſt man, with excellent faculties, to anſwer all the intents, and purpoſes of his *being*. Amongſt others, he had the *wonderful capacity* of giving * names to all creatures; which names, according to the opinion of ſome learned men, were expreſſive, in the † *original language*, of their natures and qualities. But as little, or nothing of that appears now, we are at liberty to *adopt*, or *reject* that notion, according to the degree of

* *Gen.* ii. 19.

† ——— *Each bird and beaſt behold*
*Approaching two and two; theſe cow'ring low*
*With blandiſhment each bird ſtoop'd on his wing;*
*I nam'd them as they paſs'd, and underſtood*
*Their nature; with ſuch knowledge God endu'd*
*My ſudden apprehenſion.* Parad. Loſt. Book viii.

† *Nomina certè & verba rerum naturam ſignificare cum* Platone *aſſererem libentiſſimè, ſi hoc ille tantùm de primaeva omnium linguarum aſſeverâſſet.*—Sanctii Minerva. Lib. i. cap. i.

† *Adam*, lorſqu'il impoſa nom à tous les animaux de la terre, ſelon leur nature & condition, etoit pouſſé & conduit de Dieu ſeul, qui lui inſpiroit, & dictoit les mots qu'il leur devoit impoſer.—*Treſor de l'Hiſtoire des Langues*, par *Claude Duret*, pag. 41.

*truth*,

*truth*, or *falſehood*, which it repreſents to our minds; for meer human conjectures, are not a fit or ſolid foundation, to build hiſtorical faith upon.

## SECT. II.

That the uſe of *ſpeech*, or *language*, was given to *Adam*, immediately upon his formation, we have no reaſon to doubt; for it appears from the teſtimony of *Moſes*, that he not only gave * names to every living creature, to wit, *to every beaſt of the field, and to every fowl of the air*, as they were brought to him; but alſo as ſoon as *Eve* was made, he could ſay, *This is now bone of my bones, and fleſh of my fleſh*; which is the firſt ſentence, that we have recorded of his uttering; ſo that he ſeems to have had a competent ſtock of words, to declare the ideas, or conceptions of his mind withal, ever after. It is alſo probable, that *Eve* had the ſame infuſed knowledge of

* Becauſe there is no mention made of *fiſhes* in the text, ſome have imagined that they were not named by *Adam*; but I think, they may be well underſtood in the terms, *Every living creature*, as alſo *reptiles*, and *inſects*. To the queſtion, How could the *fiſhes* of the ſea be brought before *Adam*, in the garden of *Eden*, to receive their names? I anſwer, by the ſame *Almighty Power* that created them. It is indeed remarkable, that there are no names of particular *fiſhes* to be found in the *Hebrew Bible*. This perhaps might occaſion the abovementioned imagination.—See *Calmet's* Diction. de la Bible, under the article *Poiſſons*.

language,

language, that *Adam* appears to have had; their early diſcourſe together, upon what happened to them, and their ready converſation with *the ſerpent*, and the *Almighty*, put that ſuppoſition, I think beyond all diſpute. But *what* that * language was, is not properly my buſineſs now to enquire; I am to treat of the origin of *letters* and *writing*, and not to ſhew what was the *firſt language*; and if it were, the many *various conjectures*, and *diſſonant opinions* of the learned about it, would ſufficiently deter a prudent man, from paſſing his judgment peremptorily upon ſo difficult a queſtion. Though the *Hebrew* ſeems to me to claim the cleareſt pretenſions to it, of any language, that is now extant; yet I am rather of opinion, that the *firſt language* is entirely loſt; nay, it would be next to a miracle, if it

* Some hold that it was the *Chineſe*; to prove which a large 8vo book was written in *Engliſh* (near a hundred years ago, printed for *Obadiah Blagrave*, in *St. Paul's Churchyard)* entitled, *The Antiquity of* China, *or an Hiſtorical Eſſay, endeavouring to prove, that the Language of the Empire of* China *was the primitive Language, ſpoken through the whole World, before the Confuſion of* Babel. But *Goropius Becanus* a learned *German* has taken a great deal of pains to prove, that the *High-Dutch* was the primitive language. *Theodoret*, and the *Maronites* maintained, that the *Syriac* or *Chaldaic* language was that which *Adam* ſpoke in Paradiſe. *Meric Caſaubon* ſays (De Lingua *Anglica* Vetere, p. 160.) *Linguam* ſimplicitèr & abſolutè matricem ego quidem unam agnoſco, *Hebraicam*; ex hac aliae omnes initium ſumſerunt.

were

were preſerved, conſidering the conſtant *decay*, and *change* of all ſublunary things.

## SECT. III.

I ſee no neceſſity, to ſuppoſe, that our firſt parents ſhould be capable of *writing*, as ſoon as of *ſpeaking*; or that the knowledge of *letters*, or the art of expreſſing their words, or conceptions of their minds by any ſort of *characters*, was * *divinely* infuſed, as well as the knowledge of *language*; for of what uſe could that have been at the firſt, when none but *Adam*, and *Eve*, or a very few others, were in the world? As we have therefore no certain information that *Adam* committed any thing to writing, the moſt plauſible *ſuppoſition*, that we can make thereupon, is only this: † That as he was endued with a great ſhare of

* That this has been the ſentiment of ſome learned men appears from the following words, in *Auguſt. Calmet's* Diction. de la Bible, under the article *Lettres*.

Quelques-uns ont cru qu'elles (i. e. lettres) avoient toujours été en uſage; & que Dieu en inſpirant à l'homme la raiſon, & l'uſage de la parole, lui avoit auſſi donné *le ſecret* d'exprimer ſes penſées par *l'Ecriture*.

*Juſt. Lipſius* ſomewhere ſays to this purpoſe, "Errat, "qui in re inſtabili maximè, id eſt lingua, quaerit firmi-"tatem."

† Conſentaneum eſt rationi, *Adamum* prolapſum in peccatum per ſeductionem Satanae, moxque reſtitutum ex

of mental faculties, and rational powers, he probably might conſider, that the uſe of *letters*, and *writing* would become not only ſerviceable, but even neceſſary, in time, to his * poſterity; and ſo begin to contrive ſome rude ſketches of *graving*, or *writing*, which afterwards might be improved by degrees, as neceſſity ſhould require, or the ingenuity of his deſcendants ſhould add

gratia divina, literis cogitationes ſuas, & rerum geſtarum memoriam depinxiſſe. Id congruit excellentiae, & dignitati primi hominis. *Bibliander De communi Ratione Linguarum, Cap. de Orig. Liter.* Let the reader here obſerve, that however agreeable to reaſon this might ſeem to *Bibliander*, it is but mere conjecture or ſuppoſition.

* *Literae poſteritatis cauſâ repertae ſunt, quae ſubſidio oblivioni poſſent.* Cic. Orat. pro Sulla. *Tully* ſeems here to think, that the invention of letters was chiefly to benefit poſterity. That is indeed one great advantage thereof, but a great many others may be alledged. It is even ſo beneficial in the affairs of love, that a celebrated lady of the twelfth century has ingeniouſly laid claim to it, as originally deſigned to ſerve their purpoſes and intereſt, in the following lines.

« Heav'n firſt taught letters for ſome wretch's aid,
« Some baniſh'd lover, or ſome captive maid;
« They live, they ſpeak, they breathe what love inſpires,
« Warm from the ſoul, and faithful to its fires;
« The virgin's wiſh, without her fears, impart,
« Excuſe the bluſh, and pour out all the heart;
« Speed the ſoft intercourſe from ſoul to ſoul,
« And waft a ſigh from Indus to the pole.

*Eloiſa*'s Letter to *Abelard*, paraphraſed by Mr. *Pope*.

thereto.

thereto. This, I ſay, is the moſt likely, if we may be permitted to indulge ourſelves ſo far in *ſuppoſition*. For as writing is a contrivance for the communicating of our ideas, or ſentiments, to perſons at a diſtance from us, with whom we cannot diſcourſe *vivâ voce*; or to conſign ſomething in a permanent manner, to the knowledge of thoſe who ſurvive us; there could be no great occaſion for the uſe of *letters*, while the world was in its infancy, and contained but a few people, who lived and converſed together,

## SECT. IV.

From hence, I think, we may reaſonably conclude that the uſe of *letters* was but little known in * *Adam's* time, though he lived 930 years. For we have no certainty, that he committed any thing to *writing*. The *ſtories*, that ſome

* *Recens creatus homo omnium videtur artium fuiſſe rudis; neque adeo multis indigebat; ſed & divinâ damnatione cum ipſae, tum poſteri ejus in ſudore faciei panem & victum quaerere coacti, excogitandis ſtatim artibus vix operam dare potuerunt.—J. Conr. Rungii* Oratio, De Literarum Ortu, &c. pag. 15.

* Another learned *German*, writing upon this ſubject, makes the following judicious Remark:

"Cum ſcriptura per literas non ſit dos naturae, ſed ars "ab ingenio humano inventa, manifeſtum inde eſt, uſum "literarum haud ſempiternum, aut cum ipſo humano "genere ortum eſſe, ſed *ſerius* ad cultum vitae acceſſiſſe."—*Wachter's Naturae & Scripturae Concordia*, p. 1.

authors tell us of the books, that *Adam* wrote, may well paſs for *mere ſtories*; the fables and reveries of the *Jewiſh Rabbins*, and *Mahometans*. All, I think, that can be, with any colour of reaſon, ſuppoſed is, that during his long life, ſome few occaſions for *writing* might begin to be needful; as people began to multiply, and ſeparating live more remote from one another, they would neceſſarily ſee the *utility* of ſome ſuch *expedient*, as that of *writing*, to convey their ſentiments to their friends, or relations that lived at a diſtance from them; but it does not appear, that this *expedient* was found out in *Adam*'s time. We have no authentic regiſters or records, of any *epiſtles* written, or *meſſages* ſent, or *contracts* made, in any form of *characters*, for the firſt thouſand years after the creation of the world. * *Enoch*, the ſeventh from *Adam*, is ſaid in the General Epiſtle of *St. Jude*, to have *propheſyed of things to come*; but it does not appear that his prophecies were ever *written* by himſelf, or by

* The words of the prophecy cited by *Jude* are, *Behold, the Lord cometh, with ten thouſands of his ſaints*; or with his *holy Myriads*, (εν μυριασιν ἁγιαις) as it is in the original; by which ſome underſtand the hoſts of angels. *Beza*, in his annotations upon this place, makes the following remark: "Mihi quidem eſt veriſimile hoc *Enochi* dictum vel ἀγεγραφον "fuiſſe, & tamen apud omnes poſteros celebre; vel in ali- "quo libro (qui nunc intercidit) de *Enocho* commemora- "tum."

any

any other for him, in his time. There are, we are told, ſome fragments of that called *Enoch*'s *Prophecy* extant in *Greek*; but the learned agree, that it is a *ſuppoſititious piece*. The notions alſo of the *Orientals*, with regard to *Enoch*, as related by *D'Herbelot*, in his *Bibliotheque Orientale*, deſerve to be treated only as extravagant fictions: They ſay, that God ſent him from heaven *thirty volumes* filled with all the ſecrets of the moſt hidden ſciences. The *prophecy* mentioned in *St. Jude*, if it ever was committed to writing, muſt have been penned within the compaſs of the firſt *thouſand* years after the creation; but as we have obſerved, there is no ſort of *proof* of that, we muſt look for another period, for the commencement of *letters* *.

* *William Nicols*, who ſeems to have carefully enquired after the origin of letters, as appears in his poem *De Literis Inventis*, is yet doubtful to whom he ſhould aſcribe that diſcovery.

*Sive fuit* Moſes, *ſive ipſo antiquior alter,*
*Qui docuit ritu pingere verba novo;*
*(Sunt qui* Mercurio, Cadmo, *patrique fideli*
Abramo, *in ſcriptis hoc tribuere decus;)*
*Quiſquis erat (nomen namque illius excidit aevo,*
*Qui poſt fata aliis vivere poſſe dedit;*
*Quamvis aeternâ ſtatuâ, pariaque columnâ*
*Dignior haud alter forſan in orbe foret,)*
*Ingenio poſtquam divino hanc repperit artem,*
*Alloquio junxit gentem utriuſque poli.*

Pag. 1.

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## SECT. V.

*Joſephus*, in the third chapter of the firſt Book of the *Jewiſh Antiquities*, tells us: "That the "deſcendants of *Seth*, leading a happy and quiet "life, found out by ſtudy and obſervation, the "motions, and diſtribution or order of the *ſtars*, "or heavenly bodies; and that their diſcoveries "might not be loſt to men, (knowing that the "*deſtruction* of the world had been foretold by "*Adam*, which ſhould be once by *fire*, and once "by *water*) they made two pillars, one of *brick*, "and the other of *ſtone*, and wrote or engraved "their diſcoveries thereon; ſo that if the rains "ſhould deſtroy that of *brick*, the other of *ſtone* "might continue to ſhew mankind their obſer-"vations." Many writers have made uſe of this ſtory, to prove the early *invention of letters*; but let it be attentively conſidered, and I doubt not but that it will appear to be ſilly, and highly improbable. Can any be ſo weak as to ſuppoſe, that *a fire*, or *deluge*, that ſhould deſtroy the world, would not at the ſame time deſtroy thoſe *two pillars?* But ſuppoſing, for argument ſake, the ſtory to be true in the main, that thoſe *pillars* were raiſed for that purpoſe, by the deſcendants of *Seth*; yet we are ſtill left in great uncertainty and darkneſs. For it is not ſaid, *who thoſe deſcendants* were in particular; nor at what time

time they lived; nor with what *characters*; nor in what *language*, they were engraved or written. Beſides, the word in the original, *viz.* ἀπογόνοις, denotes at leaſt his *grand-children*; and we don't know how much further it extends, in that author's meaning, to his poſterity; ſo that at the beſt, it is but a lame ſtory. And I am inclined to believe *the whole* to be only ſome traditionary account, which *Joſephus* thought proper to inſert in the thread of his hiſtory, as he has manifeſtly done in other places; and particularly in his narrative of the actions of *Moſes*. Moreover, that thoſe *pillars* were remaining ſomewhere in *Syria* in his time, as he tells us they were, I conſider only as an addition to *the figment*, deſerving no more credit, than his relation of the remains of *Noah*'s ark, or *Lot*'s wife's pillar of ſalt. All our knowledge therefore of the uſe of letters, and of the *invention of writing* before the *Flood*, centers in mere ſuppoſition, and conjecture *. And if we ſhould ſuppoſe, that ſome

* This, I ſuppoſe, will be allowed, till ſome ſpecimens of antediluvian characters, (though merely hieroglyphic) can be produced; and where they will be found I cannot imagine, unleſs *Noah* and his family preſerved any of them in the ark. And though one of our moſt learned and curious antiquarians ſays, that "*He believes the* Chineſe *method of writing to be the antediluvian one*;" yet there we want proper reaſons for ſuch a belief.—Dr. *W. Stukeley*'s Abury, p. 56.

progreſs had been made in that *art*, in the firſt ſeventeen hundred years of the world, we muſt allow it all to be loſt again, by that dreadful cataſtrophe of the * *univerſal deluge*, except what was preſerved by *Noah*, and his family. There is notice taken, in the writings of *Moſes*, of the firſt inventors of ſome *arts* and *ſciences* before the Flood; as *Jubal* is ſaid to be *the father of all ſuch as handle the harp and organ*; and *Tubal-Cain was an inſtructor of every artificer in braſs, and iron.* But we have nothing recorded relating to the forming of *letters*, or *characters* for writing, or of any kind of *epiſtolary commerce* whatſoever; which entire ſilence renders it highly probable, that there was little, or nothing of that invented before that time. And as the *records* of the *Hebrew nation* are generally allowed to be the moſt ancient in the world, ſurely it would be vain to look for a proof of any *antediluvian writing* elſewhere.

* Quæcunque tandem invenerint illi, qui ante *Diluvium* vixerunt, ea in illo ipſo periiſſe maximam partem, nullum eſt dubium, cum ex tot millenis hominibus vix octo ſoli ſuperfuerint; itaque in familia *Noachi* nullos extitiſſe putem, qui praeter *Dei cognitionem*, praeter *agriculturam*, *paſtoritiam*, & ſimilia perneceſſaria, in reliquis artibus multùm calluerint.—*J. Conr. Rungii* Oratio, de Literarum Ortu, &c. pag. 17.

CHAP.

# CHAP. II.

## SECT. I.

AFTER *Noah*'s Flood, which according to the moſt common chronology, happened in the 1656th year of the world, I find no intimation of the uſe of *letters*, in the Holy Scriptures, till the time of the children of *Iſrael*'s ſojourning in the wilderneſs of *Sinai*. *Joſephus* indeed tells us, that *Abraham*, when he went to ſojourn in *Egypt*, there taught the * *Egyptians arithmetic* and *aſtronomy*; which, if true, doubtleſs puts it beyond all diſpute, that *writing* was

* *Joſephus* is very expreſs, that the *Egyptians* were ignonorant of thoſe ſciences, before *Abraham* inſtructed them therein; but does not mention, whether the uſe of writing, with regard to other affairs, was known to them or not. Προ γαρ της Ἀβραμȣ παρȣσιας ἐις ἀιγυπτον ὁι αιγυπτιοι τȣτων ἐιχον ἀμαθως.—*Antiquit. Judaic.* Lib. i. cap. 9.

*St. Auguſtine* (Lib. xv. de Civit. Dei) was of opinion, that letters were invented by *Adam*, his ſons, and grandſons, in the firſt age of the world; and after the Flood they were preſerved by *Noah* and his progeny, till they came to *Abraham*, and ſo to *Moſes*. But this is mere conjecture; for we have not any proof, that there was writing before the *Flood*.

in

in uſe, in his time; for it cannot well be ſuppoſed, that he could teach them thoſe two ſciences, merely by *oral inſtruction*, without the intervention and aſſiſtance of *letters*. The ſame author intimates alſo, that *Abraham* brought thoſe ſciences with him from *Chaldea*; and conſequently that they were in vogue, in that country, before *Abraham* was born, but how long we cannot determine. I imagine, that it is from this relation of the *Jewiſh hiſtorian*, that ſo many ſucceeding writers have attributed the invention of *letters* to that celebrated *patriarch*; but if we give credit to the whole of the ſtory, the *Chaldeans* will have a prior claim; for it was from them, *Joſephus* ſays, that *Abraham* had the knowledge of what he taught the *Egyptians*.

## SECT. II.

The ingenious author of a book, intitled in *French*, *Spectacle de la Nature*, forms an *hypotheſis* upon this ſubject, which has an air of probability. He goes no higher for the invention of *writing*, than the time when the ſons, or immediate deſcendants of *Noah* ſeated themſelves in the wide plains of * *Chaldea* (which in Holy Writ

* *Tully* alſo in the beginning of his Tract, *De Divinatione*, lays the ſcene of the firſt diſcoveries in aſtronomy and aſtrology, in *Aſſyria*; and ſays, that a people in that country called *Chaldeans*, were the firſt, who by long experience and

Writ is called the land of *Shinar*) after the confuſion of languages at *Babel*. "The firſt men, "ſays he, peruſed the heavens for want of writ-"ing; and it is on account of the conveniency "of writing, that the generality of men now "diſpenſe with looking among the ſtars, for the "knowledge of their operations, and order of "the year. But writing itſelf, that ſo uſeful "invention, is one of the products of aſtronomy; "and it may be eaſily ſhown, that the names, "given to the twelve celeſtial ſigns, gave birth "to the invention both of painting and writing. "Aſtronomy gave birth to painting; and both "afterwards concurred to cauſe the art of writ-"ing to be invented*."

This *hypotheſis* is ſtrengthened by what *Joſephus* ſays of *Abraham*'s bringing the ſciences of *arithmetic*, and *aſtronomy* with him from *Chaldea*, and inſtructing the *Egyptians* therein; ſo that from this ſuppoſition, the inhabitants of *Chaldea* are made the firſt inventors of *letters*, not long after *Noah*'s Flood.

and obſervation of the heavenly bodies, effected the ſcience of foretelling things to come. And afterwards the ſame arts were practiſed by the *Egyptians*.

* As the ancient *Greeks* and *Romans* uſually aſcribed the glory of all uſeful inventions, and diſcoveries, to ſome one or other of their gods, or goddeſſes; it is very ſtrange that they never thought of *a deity*, to whom they ſhould attribute the invention of the wonderful, and univerſally eſteemed *art of writing*.

SECT.

## SECT. III.

But however natural and plauſible this *hypotheſis* may appear to be, there will always be a ſtrong preſumption againſt it; in that we find not any footſteps, or intimations of the *uſe of writing*, during that period of time in the *Moſaic records*; which are by much the * oldeſt, and moſt

* Mr. *Wachter*, in his *Naturae & Scripturae Concordia*, labours hard to prove, that an *Egyptian*, called in their language *Thoth*, or *Thoyt* (from *Thos*, i. e. *to make marks*) by the *Phoenicians Taaut*, by the *Greeks Hermes*, and by the *Latins Mercurius*, was the *firſt*, who invented letters. But though he ſhows a great deal of reading and learning, in the ſupport of his *hypotheſis*, yet I can find no convincing proofs, in his arguments; they conſiſt chiefly of *ſuppoſitions*, and *doubtful* authorities, which by no means ſet aſide the prior claim of *Abraham*, and the *Chaldeans*, of that invention. *Abraham* was born about 2000 years before the birth of *Chriſt*; aud *Seſoſtris* king of *Egypt*, who is ſuppoſed to have raiſed the *hierographic obeliſks*, from whence *Thoth* took the hint of inventing letters, did not reign, according to chronologiſts, till 4 or 500 years after.—See his third Section, *De prima Literarum aetate*.

This falſe claim of the *Egyptians* (as I think I have proved it to be) is adopted by many other learned and ingenious writers. I find the following lines, in one of our own modern poets, who gives into that opinion.

*Shall we trace ſcience from her eaſtern home*
Chaldean, *or on the banks of* Nile, *where* Thebes
*Nurſing her daughter-arts, majeſtic ſtood,*
*And pour'd forth knowledge from a hundred gates?*
*There*

moſt authentic of any now extant. Had *writing* been then found out, there were ſeveral occaſions, for ſending of *letters*, mentioned in the hiſtory of *Abraham*, *Iſaac*, and *Jacob*, before he and his children went to ſettle in *Egypt*; but there is no notice taken, in their various tranſactions, of any *epiſtle* being ſent, or of the ſigning, or ſealing of any *written contract*. When the cave of *Machpelah* was made ſure to *Abraham*, for a poſſeſſion of a burying-place, by the ſons of *Heth*, all that went in at the gate of the city were witneſſes of the bargain; but we hear nothing of any *written covenant*, to be ſhown to poſterity. When *Abraham* ſent his ſervant into *Meſopotamia*, to fetch a wife for his ſon *Iſaac*, we don't read of any *letters*, that he carried with

*There firſt the marble learn'd to mimic life,*
*The pillar'd temple roſe, and pyramids,*
*Whoſe undecaying grandeur laughs at time.*
Birth-place of letters; *where the ſun was ſhown*
*His radiant way, and heav'ns were taught to rowl.*
*Dodſley*'s Collect. Vol. vi.

After all, if we may depend upon authorities from hiſtory, *Joſephus* is very poſitive that *Abraham* brought the knowledge of *arithmetic* and *aſtrology* out of *Chaldea*, and taught thoſe arts to the *Egyptians*, which, he ſays, they were ignorant of before. *Eupolemus*, a more ancient *Greek* hiſtorian, alſo aſſerts the ſame thing; but ſays that *Abraham* firſt inſtructed the *Phoenicians* in thoſe ſciences before he went into *Egypt*. — See *Euſeb. Praepar. Evang.* Book ix. chap. 16 and 17.

him,

him, as his credentials to *Bethuel*; or of any ſent before-hand to pave the way, as it were, for that match. Why alſo did not *Rebecca* ſend a letter by *Jacob*, to her brother *Laban*, when he went to *Haran*, on the ſame errand, that his grandfather ſent his ſervant to *Bethuel*? Neither, do we find, that there was any intercourſe of *letters* between *Jacob*, and his father, mother, or brother, in all the twenty years, that he was abſent from them in *Haran*. Nay, even long after that, when *Joſeph* was ſold into *Egypt*, how eaſy would it have been for him to have wrote a *few lines* to his ſorrowing father, and acquainted him of his *ſafety*, if not his great *advancement* in the world, rather than have let the good man paſs through ſo tedious a ſcene of *grief*, on his account? But as this ſubject is prettily touched upon in a poem, *in praiſe of the invention of writing*, ſaid to be wrote by *a lady*, I ſhall conclude this ſection with an extract therefrom, as recited in the Second Volume of the *Guardian*, N°. 172.

" Bleſt be the man! his *memory* at leaſt
" Who found *the art*, thus to unfold his breaſt;
" And taught ſucceeding times an eaſy way,
" Their ſecret thoughts by *letters* to convey;
" To baffle abſence, and ſecure delight,
" Which, till that time, was limited to *ſight*;

" The

" The parting *farewel* ſpoke, the laſt adieu,
" The leſs'ning diſtance paſt, then loſs of view;
" The friend was gone, which ſome kind moments gave,
" And *abſence* ſeparated, like the grave.

" When for a wife the *youthful patriarch* ſent,
" The camels, jewels, and the ſteward went;
" And wealthy equipage, though grave and ſlow,
" But not *a line* that might *the lover* ſhow;
" The *ring* and *bracelets* woo'd her hand and arms;
" But had ſhe known of *melting words* the charms,
" That under ſecret *ſeals* in ambuſh lie,
" To catch the ſoul, when drawn into the eye,
" The *fair Aſſyrian* had not took his guide
" Nor her *ſoft heart* in chains of pearl been ty'd.

## SECT. IV.

Let the art of *writing* however begin, when it will, without doubt the firſt eſſays were rude, and irregular. And it is generally agreed, that it was at firſt ſet forth in * *hieroglyphics*, or *ſymbols*.

* *Hieroglyphics* is originally a *Greek* word, compounded of ἱερὸς, *ſacred*; and γλυφὴ, *an engraving*; and, in the primitive ſignification thereof, denotes thoſe *figures* or *images*, that the ancient *Egyptians* made uſe of to expreſs the principal *dogmata* of their religion, and moral ſciences. Theſe

*bols.* And to expreſs my own ſentiments upon this ſubject, I need only tranſcribe a paragraph, or two, from the *French author*, I quoted above. " *Symbolical* writing, ſays he, the firſt product " of *aſtronomy*, was made uſe of to inform people " of all neceſſary truths, advices, and works; " but it became troubleſome, by the *multiplicity* " of the figures, and of the attributes, which " encreaſed in proportion to the number of the " *objects*; an inconvenience ſtill found in the " *Chineſe* writing, where each individual thing " has its peculiar *ſymbol.*"

And again, the ſame author ſays: " A *happy* " *genius*, whoſe name has not been delivered " down to us by hiſtory, but lived before *Moſes*, " obſerved that the *ſounds*, and *articulations* of " the voice, with which we may expreſs every " thing, are not many; and bethought himſelf " of repreſenting thoſe *ſounds*, and *articulations*, " by ſo many *characters*, which are not above " *twenty-four* in number; and as this ſort of " writing appeared to be very plain and fruitful, " it made its immediate way, and becoming

were at firſt uſually engraved upon great *ſtones*, or *obeliſks*. Doubtleſs other nations practiſed the ſame, in the beginning of *writing*, but are not ſo much noticed as the *Egyptians*, who maintained a ſet of *prieſts*, or learned men amongſt them to cultivate and improve that ſcience.

" current,

" current, cauſed the * *ſymbolical* to be neglected; " ſo that in time the very meaning thereof was " intirely forgot."

But here I would obſerve, that what this writer aſcribes to *one ſingle happy genius*, I rather think was the ſtudy, improvement, and performance of *many* in a † long tract of time. It is not to be ſuppoſed, that an *invention* of ſuch a curious contrivance, and extenſive uſe, could be perfected, or even advanced to any tolerable degree of practice, by *one man*. A gradual improvement in the uſe of *letters*, the formation of their *characters*, and their various combinations, to anſwer the different deſigns in the uſe of them, ſeems to be the reſult of *long obſervation* and practice. We find this to be verified, in other notable inventions and diſcoveries; particularly, in the art of *printing*, which is ſo near a-kin to that of *writing*; many eſſays, doubtleſs more

* *Proſp. Alpinus*, who reſided in *Egypt* for ſeveral years, tells us, that when he was at *Alexandria* (about 1580) there was extant amongſt the ruins of that city, *Pulcherrimus obeliſcus literis* Ægyptiis *inſculptis* (Hieroglyphica vocant) *exaratus.—Rerum Ægyptiarum*. Lib. i. cap. 4.

† *Moreri* in his Dictionary, under the word *Lettres*, reaſons much after the ſame manner, in theſe words: " L'Art de l'ecriture ne s'eſt pas formé tout d'un coup. " Il a eu beſoin de pluſieurs ſiécles, pour ſuppléer à ce qui " manquoit à ces figures d'animaux, dont les premiers " peuples ſe ſervoient."

than what we know of, were made by different perſons, before it was brought to anſwer the purpoſes aimed at, and which we now experience; and I am perſuaded it is not yet brought to its full *perfection*. However, be that as it may, to deal frankly, all that has been ſaid upon this ſubject, with regard to the beginnings and progreſs of the art of *writing*, is ſtill nothing but *hypotheſis*, and *conjecture*. For, as there are no certain *records* to ſhow us when, by whom, and in what manner, this wonderful art was firſt diſcovered, and how augmented, it is our beſt way, to ſatisfy ourſelves with what appears to be the moſt *probable*, without adhering dogmatically to our opinions.

CHAP.

# CHAP. III.

## SECT. I.

HITHERTO have we been wandering in the wide ocean of *uncertainties*, without any *cynoſura*, or *compaſs*, to direct our courſe; but now we begin to approach to *known land*. During the time, that the children of *Iſrael* ſojourned in the wilderneſs of *Sinai*, in their paſſage from *Egypt* into the land of *Canaan*, the law of the * *Decalogue*, or *Ten Commandments*, written or engraved

* Some have *ſuppoſed*, that the writing of the Ten Commandments, on the tables of ſtone, was the firſt writing by *letters* and *words* that was in the world, and that the knowledge of them was of divine original; *Moſes* being inſpired by God to inſtruct the people in the uſe, in the pronunciation, in the reading, and writing of them. But this, I think, is *gratis dictum*; and ſubſtituting a miracle, where natural means would anſwer the purpoſe. We have no intimation of ſuch a miracle, or of ſuch inſtruction of the people, in *Moſes*'s hiſtory, which, one would think, would hardly have been omitted, if it had been ſo. Beſides, all the letters of the *Hebrew* alphabet do not occur in the *Decalogue*, the *Teth* in particular being wanting. So that, as we have no proof of *this ſuppoſition*, I think I have paved the way above, to a more eaſy belief

engraved upon two tables of ſtone, was delivered to them by *Moſes*. This was about 2513 * years after the creation. It is evident, that at that time, the uſe of *writing* was well known; for what would it have ſignified to have given them a *written* law, if they were ignorant of *letters*, or could not read? This preſumption therefore is, I think, indiſputable; and it may be the more readily allowed, if we admit, that *Abraham* brought the knowledge of that art with him, out of *Chaldea* into *Egypt*, five hundred years before, as mentioned above. For in that ſpace of time, we may well conclude, that ſo neceſſary and ſo uſeful *an invention*, after the firſt rudiments thereof were laid, would receive

of the children of *Iſrael*'s having the knowledge of letters, before the *Decalogue* was written.—See *An Eſſay upon Literature*, p. 34.

Literas ante *Moſen* inventas fuiſſe procerto habemus; niſi enim ante legem datam literae fuiſſent, cui rei vel uſui Lex Tabulis lapideis Dei ipſius manibus fuiſſet inſcripta? —*Andrew Monro*'s Preface before his *Inſtitutio Grammaticae*.

* Father *Couplet*, a *French* Jeſuit, does not ſcruple to ſay, that the *Chineſe* have ſome books, that were written long before *Moſes*'s time; his words are theſe: *De Operis Vetuſtate*, i. e. (The five Books of the firſt claſs amongſt the *Chineſe*) *nihil attinet dicere; quando fatendum eſt, ea quae prioribus duobus libris referuntur, longè ante* Moyſen *fuiſſe conſcripta.*— *Scientiae* Sinenſis, *Proem.* p. 16. publiſhed by *F. Couplet*, &c. 1687.

*conſiderable*

*conſiderable* improvements. Though the *Iſraelites* lived in the land of * *Goſhen*, in a manner ſeparate from the *Egyptians*, yet by their conſtant commerce with the latter, we need not queſtion but that they got acquainted with moſt of their *uſages*, and ſaw in particular their progreſs, in the art of *writing*. But as they were fully occupied as *ſhepherds*, and *herds-men*, and afterwards under great *ſlavery*, in making brick and mortar, &c. they cannot be ſuppoſed to have had much opportunity to cultivate the ſtudy of *letters*. But, as it is ſaid, *Moſes was learned in all the wiſdom of the Egyptians*, we may reaſonably conjecture, that he would not fail to promote the knowledge of an art of ſo *neceſſary* and *general* ſervice, amongſt a people, of whom he was appointed the *deliverer*, and *leader* †.

SECT.

* *Goſhen*, ſays *Auguſtine Calmet*, was the moſt fertile part of the land of *Egypt*; and the name ſeems to be derived from the *Hebrew* word *Geſſem*, which ſignifies *rain*; becauſe that part, lying near to the *Mediterranean*, was ſubject ſometimes to *rain*, which is very rare, in the upper cantons of *Egypt*.—See the article, *Geſſen*.

† A learned, and celebrated *Engliſh* theoriſt is of opinion, that *letters* and *writing* were in uſe in *Arabia* before *Moſes*'s time; his words are theſe: *Res* Jobi *tempora* Moſaica *praeceſſiſſe*. *Adeoque literarum uſum & ſcripturae ante natum* Moſem *in* Arabia *obtinuiſſe*. I readily allow the uſe of letters and writing before *Moſes*'s time; but to allow that in *Arabia*, is taking it for granted, that *Job* writ the

## SECT. II.

Having now produced an *authentic* ſpecimen of the uſe of *letters*, the next things I propoſe to enquire into are, What *materials* men at firſt made trial of to write upon? With what *inſtruments*, or *pens?* And with what ſort of *characters?* The moſt obvious materials, that would naturally preſent themſelves to the mind of the inventors of *letters*, ſeem to be in my opinion, * *ſtone*, *wood*, and *metals*; and while writing was only *hieroglyphic*, or *ſymbolic*, thoſe materials might anſwer their purpoſe. We have a plain inſtance before us, in the two tables of the *Decalogue*, of writing upon *ſtone*, long after the firſt uſe of that art, was found out, as has been already ſhown. And as *thoſe tables* were deſigned for *public* and *laſting monuments*, it is probable *ſtone* might be choſen, for that purpoſe, rather than any other material. To dignify this fact,

book that goes under his name, and that he lived before *Moſes*; which is not yet clearly proved.—*Burnet*'s Archaeol. Philoſ. p. 33.

* The curious may ſee a copy of a letter written, or rather *engraven*, on plates of ſtone (ενταμνων εν τοισι λιθοισι γεγραμματα) which *Themiſtocles*, the *Athenian* general ſent to the *Ionians*, in *Herodotus*, Lib. vii. cap. 22. This inſtance of writing upon *ſtone*, even in a common affair, is ſo late, as ſince the return of the *Jews* from their *Babyloniſh captivity*, not 500 years before the birth of *Chriſt*.

ſome

ſome fanciful writers have ſuppoſed, that the *two tables* were made of precious ſtones, *rubies*, *carbuncles*, or *amethyſts*; but as nothing of this appears, in the *ſacred original*, it is more probable, that they were ſuch ſtones as were found at hand, in *the wilderneſs*, which were hewen, and poliſhed, by the hand, or order of *Moſes*; however, it is very likely, that other materials were choſen for *common uſe* to write upon, that might be more handy and portable than ſtone. On this account, *wood* ſeems to have been the moſt obvious, and convenient; and the moſt ancient books, amongſt the *Romans*, were called *tabulae*, becauſe they were compoſed of thin pieces of wood, or boards, finely ſliced. *Plutarch*, and *Diogenes Laertius* inform us, that *Solon*'s laws were inſcribed on * *tables of wood*. *Solon* flouriſhed about 600 years before the birth of *Chriſt*, in the time of the prophet † *Ezekiel*. But in

* The original in *Diogenes Laertius* is ἐς τὰς ἄξονας, which word is thus explained by *Scapula* in his Lexicon: *Apud* Athenienſes ἄξονες *erant axes lignei, in quos leges* Solonis *erant inciſae*. *A. Gellius* alſo mentions the ſame thing, in theſe words: *In legibus* Solonis *illis antiquiſſimis, quae* Athenis *axibus ligneis inciſae ſunt*.—Lib. ii. c. 12.

† See *Ezek.* c. ii. v. 9. where what we call, *the roll of a book*, the Septuagint tranſlate by κεφαλὶς βιβλίε, i. e. the head, or round form of a book, roll, or volume, when folded up (as was the cuſtom of thoſe times) before it was opened.

his time books, among the *Jews*, were written upon *rools* (of parchment probably) as appears from that prophet's own teſtimony. And we are told by *Pauſanias* in his *Boeotica*, that *Heſiod*'s works (τα᾽ Ἔργα) were written on *lead*, and preſerved, though much defaced, by the inhabitants of the plain near *Helicon*, till his time.

## SECT. III.

* *Sepher*, which is the *Hebrew* name for a *book*, comes from a root, that ſignifies to *rehearſe*, or *tell*, and thereby ſeems to have relation only to the *ſubject*, or *contents* of what is written; the deſign of *writing* being to *rehearſe*, or *tell*, what we would ſay by word of mouth. But *Biblos*, the *Greek* name for *a book*, is ſo called from the matter, that books were made of; for *Biblos* is an *Egyptian* plant, on the rind of which, being drawn into the form of leaves, and nicely dried, men were a long time accuſtomed to write; it was alſo more commonly called *Papyros*, from whence the name of *paper* is derived, in ſeveral languages. This is men-

* ספר Says *Robertſon*, in his *Theſaurus Linguae Sanctae*, *Eſt liber, in quo continentur recitationes, & ſcripturae rerum geſtarum; item libellus, epiſtola, literae, quae ſcribuntur & mittuntur legendae.*

tioned by * *Lucan*, in the third Book of his *Pharſalia*.

*Nondum flumineas* Memphis *contexere Biblos*
*Noverat*; *& ſaxis tantum volucreſque feraeque*
*Sculptaque ſervabant magicas animalia linguas.*

Which is thus *Engliſhed* by Mr. *Rowe*:

*Then* Memphis, *ere the reedy leaf was known,*
*Engrav'd her precepts, and her arts on ſtone;*
*While animals, in various order plac'd,*
*The learned hieroglyphic column grac'd.*

* Our learned *Farnaby*'s Comment, upon this place of *Lucan*, is in theſe words: *Necdum* Ægyptii *norânt voces figuris literarum delineatas chartis, papyro, ſeu junco* Nilotico *diſſecto ſignare; ſed per figuras animalium ἱερογλύφα γεγαμματα, ſenſus mentis, monimenta memoriae, vaticinia, & ſapientum praecepta, ſermoneſque ſaxis impreſſerunt.*

* We have a late diſcovery of writing upon *lead*, no longer ago than in the year 304, if the account, I am going to give of it, may be depended on.

*In a ſtone cheſt, the Acts of the Council of* Illiberis, *held Anno* 304, *were found at* Granada *in* Spain; *they are written or engraved on plates of lead, in* Gothic *characters, and are now tranſlating into* Spaniſh.—Gentleman's Mag. *July*, 1757.

* *Pauſanias* likewiſe tells us, in his *Meſſenica*, that *Epiteles* dug up out of the earth a braſs veſſel, or urn, which he carried to *Epaminondas* (about 350, or 360 years before the birth of *Chriſt*) in which there was a fine plate of *lead* or *tin* (κασσιτερον) rolled up in the form of a book, on which were written the rites and ceremonies of the great goddeſſes.

*Liber*

*Liber* likewiſe in *Latin* denotes the inner bark, or rind of any tree, which was uſed for the ſame purpoſe, as the *papyros*; and ſo the *Romans* gave the general appellation of *libri* to books. Nay, our *Engliſh* word *book* is ſuppoſed to be taken originally from *bocce*; which, as we are informed, in ſome northern languages, ſignifies a *beech-tree*; and of which, being cut into thin plates, the ancients made their *pugillares*, or *table-books*. From hence it appears, that the parts of *vegetables* were a long while the moſt common materials, for the uſe of *writing*; and that in general *books*, and *leaves* the parts thereof, took their names from *plants* or *trees*, in many languages, excepting the *Hebrew* name *Sepher*. *Auguſtine Calmet*, in his Dictionary of the Bible, under the article *Lettres*, has the following paragraph, which I ſhall recite as relative to, and corroborating the argument I have been advancing. " We are aſſured, ſays he, " that the *Egyptian writing*, at the firſt, was " meerly *hieroglyphical*; the figures of animals, " and other things graven upon ſtone, or painted " upon wood; by the means of which they " preſerved the *memory* of grand events. That " way of writing is perhaps the moſt ancient of " any in the world; we ſtill ſee many ſpeci- " mens of it remaining upon *obeliſks*, and *mar-* " *bles* brought from *Egypt*."

SECT.

## SECT. IV.

* Although *writing*, *engraving*, and *painting*, have ſo near a reſemblance one to another, that we ſhould naturally ſuppoſe, *one* could not long be practiſed before the *other*. Yet it does not appear, from any records, that we have now remaining, that the art of *painting* is ſo ancient by much as the other two. In the Old Teſtament we have early mention made of various kinds of *writing*; of *engraving* upon onyx-ſtones; of the making the *figures of Cherubim*, in needle-work; but not one ſyllable, that I remember, of *painting* till a long time after. And † *Pliny* is poſitive, that it was unknown, in the times of the *Trojan war*. The firſt hint for painting, we are told, was taken from obſerving the *ſhadow* of a perſon upon a wall; and the art conſiſted at firſt only of a few *out-lines*; neither did it receive

* *Voſſius* enumerates more of theſe ſiſter-arts; but they all ſeem to be of later date than *writing*, or *engraving*. "*Sculptura*, quae facit imagines in ligno prominentes; "*ſtatuaria*, quae idem praeſtat in lapide & metallo; *caela*- "*tura*, quae in ligno, lapide, metallovè, imagines facit "cavas; *chymice*, ſive *fuſoria*, quae imaginem è metallo, "aliavè materia fundit; & *plaſtice*, quae ex argilla, gypſo, "vel ſimili materia imagines facit."—*Voſſius*, de Graphice, p. 71.

† *Cum Iliacis temporibus non fuiſſe eam (picturam) appareat.* —*Plin.* Lib. xxxv. c. 3.

any

any great improvement for a long time; * *monochromata*, or drawing with one colour only, ſatisfied the ancient artiſts; nay *painting in oil* was not found out four hundred years ago; being firſt diſcovered, and practiſed by one *John de Bruges*, a *Flemiſh* painter. So that it is evident, *writing*, and *engraving* or *ſculpture*, take place of *painting*, both with regard to its antiquity, and improvement in theſe parts of the world. The *Chineſe* perhaps may lay a prior claim to it, as their oldeſt writings are a ſort of *painting*, being performed with *bruſhes*, and *colours*. But of this I can ſay nothing with certainty.

## SECT. V.

As, from time to time, the art of *writing* received improvements, ſo more convenient materials were found out to write upon. I have ſhown, that the *firſt* things in uſe, for that purpoſe were *ſtone*, *metals*, and *wood*; but that was rather *engraving* than *writing*; and men muſt have had inſtruments of *iron*, or of ſome other metal, like *graving-tools*, to make *letters* with, upon ſuch hard ſubſtances. So that where we find, in the Old Teſtament, ſuch expreſſions

* Ἐν χρωμα εἰς αὐτὴν ἤρκεσε τοῖς γε ἀρχαιοτέροις τῶν γεγραφέων.—*Philoſt. de Vita Apollon.* Lib. ii. c. 10.

as,

as, * *written upon ſtone*; *written with an iron pen*; *written with the point of a diamond*, &c. we muſt underſtand them of *engraving*, rather than of *writing*, in the proper ſenſe of the word; they are ancient uſages expreſſed in modern phraſe. *Pliny*, who was a diligent enquirer into antiquity, ſays, that *men at firſt* (ſpeaking particularly of the *Egyptians*) *wrote upon the leaves of palm-trees*; or (according to the various reading of *malvarum* for *palmarum*) *upon the leaves of mallows*. But I underſtand this to be ſpoken of things that ſucceeded *ſtone*, *metals*, and *wood*; for beſides what *Pliny* mentions, it is probable, the ancients wrote upon *any leaves*, that they could make fit for that purpoſe. *Hoffman* in his *Lexicon*, under the word *Palma*, tells us, from *Petrus de Valle*, that the Indian *Brachmans* write upon the leaves of *palm-trees*; and that one of the *Brachmans* made him a preſent of a book compoſed of thoſe leaves. We may obſerve alſo, that it was the cuſtom of the *Sibyls* of old to write their prophecies upon *leaves*, as appears by the following lines in *Virgil. Æneid.* Lib. iii. v. 443.

" A raging *propheteſs* you there ſhall ſee,
" Who from her cave ſings what the fates decree;

* See *Exod.* xxxi. 18. *Job* xix. 24. *Jerem.* xvii. 1. In the place cited in *Job*, the Septuagint uſe the verb ἐγγλυφήναι, i. e. cut in, or engraved.

" Her

" Her myſtic numbers writes on *leaves*, and then
" In order lays, and lurks within her den;
" Before the door they lie, as they were *plac'd*,
" But if that opening, or ſome ſudden blaſt
" Should them diſorder, ſhe no more will ſing,
" Nor when once *ſcatter'd* to contexture bring.
*Lauderdale.*

This uſage of the *Sibyls* writing upon *leaves* was ſo currently believed, that it became proverbial amongſt the *Romans*, to uſe *folium Sibyllae* for any undoubted truth. Thus *Juvenal* ſays,

*Credite me vobis folium recitare Sibyllae.*
*Sat.* Lib. viii. v. 126.

*Believe me, what I here declare to you,*
*Is truth itſelf; no Sibyls leaf more true.*

* *Diodorus Siculus* relates, that the judges of *Syracuſe* in *Sicily* were anciently accuſtomed to write the names of thoſe, whom they ſent into baniſhment, on leaves of the *olive-tree*. And

* As the *Athenians* wrote the names of thoſe whom they ſent into baniſhment on what they called ὀστρακον (be that a *ſhell*, or a bit of *tile*) from whence came the name of *oſtraciſm*; ſo the *Syracuſians*, in imitation thereof, wrote theirs on *olive-leaves*; which ſentence was termed *pedaliſm*, from πεταλον, *a leaf*.—See *Diodor. Siculus*, Lib. xi. cap. 35.

the

the compound word ἐκφυλλεφορία is expreſſive of a cuſtom uſed by the *Greeks*, in writing their ſuffrages upon *leaves*, when by way of diſgrace, any citizen was to be put out of his *tribe*, or removed from any *poſt of honour*, that he was poſſeſſed of.

## SECT. VI.

Another invention of the ancients, as the art of writing improved, was that of * *table-books*, made of various ſorts of wood, but perhaps moſt

* What we tranſlate, *in a table*, Iſa. xxx. 8. the *Septuagint* have ἐπὶ πυξίᾳ, i. e. *upon box*. The *Greeks* called theſe tablets, by the names of πίναξ, πινακίδιον, and γεαμματεῖον. The curious may conſult, in this affair, *Perizonius*'s inſtructive notes, upon the 12th chapter of the 14th Book, of *Aelian's Various Hiſtory*, where we are informed alſo, that theſe *table-books* were often made of the *linden-tree* (called in *Greek* πίνακες φιλύρεινοι) as well as of *box*. To theſe we may alſo add *Acer*, i. e. the *maple*; which, being capable of an elegant poliſh, was uſed for *table-books*. Thus *Ovid* ſays,

*——————Veneri fidas ſibi Naſo Tabellas*
*Dedicat, at nuper vile fuiſtis Acer.*

*——————This truſty table-book,*
*To thee, O Venus, now I dedicate,*
*Which was but worthleſs maple-wood of late.*
Amorum Lib. i. Eleg. ii.

commonly

commonly of *box*, as we may judge from the following diſtich in *Propertius*.

*Non * illas fixum caras effecerat aurum,*
*Vulgari buxo ſordida cera fuit.*

Lib. iii. 23, 8.

*With gold my tablets were not coſtly made,*
*On common box the ſordid wax was laid.*

Theſe tables of wood had the name of *pugillares* amongſt the ancient *Romans*; ſo called from *pugillum*, becauſe they could be held in one hand; theſe tablets alſo were ſometimes called *codices* and *codicilli*, from *caudex* the trunk of a tree, being cut into thin ſlices, and finely planed, and poliſhed; and they uſually conſiſted of two, three, or five leaves, and it may be more; from whence they were more diſtinguiſhingly denominated by the *Greeks diptycha*, *triptycha*, and *pentaptycha*; and thoſe leaves, being waxed over, were written upon, with an inſtrument called a *ſtile*, of which I ſhall ſpeak hereafter. Yet it is very probable, that thoſe *tablets*, being only thin ſlices of wood, having a ſmooth ſurface, were at firſt written upon juſt as they were planed; and that the *waxing* of them over, was an improvement of that invention. *Pliny* tells us, that the *pugillares* were in uſe before *Homer*'s time, and refers for the proof of

* Tabellas.

what

what he ſays, to the following words in the *Iliad*, concerning *Bellerophon*.

——Πόρην δ' ὅγε σήματα λυγρά,
Γεάψας ἐν πίνακι πτυκτῷ θυμοφθόρα πολλά.
*Iliad* vi. v. 168.

*The dreadful tokens of his dire intent,*
*He in the folded table wrote, and ſent.*

* *Solomon*, in the Book of Proverbs, in alluſion to this way of writing on thin ſlices of wood, adviſes his ſon, to *write his precepts upon the table of his heart*. And the prophet † *Habakkuk* had a command to *write a viſion, and make it plain upon tables, that he may run that readeth it*. *Solomon* lived about a thouſand years before the birth of *Chriſt*; and *Habakkuk* near four hundred years later; between which two different periods, different authors place the birth of *Homer*. This is a further proof, that the *pugillares*, or tables of wood to write in, were in uſe before *Homer*'s time; but how long before, I think we have no authentic account.

* *Prov.* iii. 3. † *Habak.* ii. 2.

# CHAP. IV.

## SECT. I.

THE other moſt common materials of which books were made, that ſucceeded the *wooden tablets*, were the *Egyptian papyrus*, and the *ſkins* of beaſts dreſſed, and prepared in ſuch a manner, as that they could be writ upon. Though the uſe of the *Egyptian papyrus* is ſuppoſed by ſome writers to precede the uſe of *ſkins*, or what we call *parchment*, to write upon; yet I find, upon a more exact enquiry, that the cuſtom of writing upon *ſkins*, is much more ancient than the writing upon the *papyrus*. This is ſo well ſet forth by the late learned Dr. *Prideaux*, in his *Connection of the Hiſtory of the Old and New Teſtament*, that I adopt his ſentiments, and ſhall here tranſcribe what he ſays upon that ſubject. "It is remarked "by *Varro*, that at the time that *Alexander* built "*Alexandria* in *Egypt*, the uſe of the *papyrus* for "writing on, was firſt found out in that country. "On the invention of which, all the other ways "of

" of writing were ſoon * ſuperſeded; no mate-
" rials till then invented being more convenient
" to write upon than this. Therefore, when
" *Ptolemy Philadelphus*, king of *Egypt*, ſet up to
" make a great *library*, and to gather all ſorts
" of books into it, he cauſed them to be all
" copied out on this ſort of paper. And it was
" exported alſo for the uſe of other countries,
" till *Eumenes*, king of *Pergamus*, endeavouring
" to erect a library at *Pergamus*, which ſhould
" outdo that at *Alexandria*, occaſioned a prohi-
" bition to be put upon the exportation of that
" commodity; for *Ptolemy*, to put a ſtop to
" *Eumenes*'s emulation in this particular, forbad
" the carrying any more paper out of *Egypt*.
" This put *Eumenes* upon the invention of mak-
" ing books of *parchment*, and on them he
" thenceforth copied out ſuch of the works of
" learned men, as he afterwards put into his
" library; and hence it is, that *parchment* is called
" *pergamena* in *Latin*, that is from the city *Per-*

* I muſt obſerve, that what the *Dean* here ſays, of the other ways of writing being ſoon ſuperſeded, muſt be underſtood with ſome reſtriction; for table-books continued much in uſe for ages after. The father of *John the Baptiſt* did not aſk for pen, ink, and paper, but a *writing-table*, (πινακίδιον) to write his name in. Nay, they were common ſo late as the 4th century, as appears from the ſtory of *Caſſianus*, told by *Prudentius*, as I ſhall more fully remark hereafter.

" *gamus*, in *Leſſer Aſia*, where it was firſt uſed " for this purpoſe amongſt the *Greeks*. But that " *Eumenes*, on this occaſion, firſt invented the " *making* of parchment, cannot be true; for in " * *Iſaiah*, † *Jeremiah*, ‡ *Ezekiel*, and other parts " of the Holy Scriptures, we find mention made " of *rolls of writing*; and who can doubt but that " thoſe *rolls* were of *parchment?* And it is ſaid " by || *Diodorus Siculus*, that the *Perſians* of old " wrote all their records on *ſkins*; and *Herodo-* " *tus* tells us of *ſheep-ſkins*, and *goat-ſkins* made " uſe of in writing, by the ancient *Ionians* many " hundreds of years before *Eumenes*'s time. It " is poſſible, *Eumenes* found out a better way of " dreſſing them (i. e. *ſkins*) for this uſe at *Per-* " *gamus*, and perchance it thenceforth became " the chief trade of the place to make them; " and either of theſe is reaſon enough, from " *pergamenus* to call them *pergamenae* §." There is indeed in our *Engliſh* tranſlation of *Iſaiah*'s prophecy, concerning *Egypt*, mention made of *paper reeds* by the brooks, (chap. xix. 7.) which prophecy was delivered four hundred years at leaſt before the time, that *Varro* places the invention of the *Egyptian papyrus*; by this one would imagine, that *paper* made of thoſe *reeds*

* *Iſa.* viii. 1. † *Jer.* xxxvi. 2. ‡ *Ezek.* ii. 9.
|| Lib. ii. § Part i. chap. 7.

was

was in uſe, when that prophecy was written *; for why were they called *paper-reeds*, if not applied to that purpoſe? But I lay little ſtreſs upon this paſſage, becauſe the learned are not agreed about the meaning of the original *Hebrew* word, which is there tranſlated *paper-reeds*.

## SECT. II.

However, let it be the *papyrus*, or let it be *parchment*, that was firſt found out to write upon, it is certain, that the uſe of *parchment* has long out-laſted that of the *papyrus*; for books made of this material are now great † curioſities. *Euſtathius*, in his comment upon the 21ſt book of *Homer*'s *Odyſſey*, remarks, that it was diſuſed in his time, which is near 600 years ago.

In the deſcription, that *Pliny* and other writers give us of the *papyrus*, we are told, that it grows

* The learned Dr. *Gill* is of that opinion; for in his commentary upon the aforeſaid verſe in *Iſaiah*, he ſays, "On the banks of the *Nile* grew a reed or ruſh, called "by the *Greeks papyrus* and *biblus*; from whence come the "words *paper*, and *bible*, or *book*, of which *paper* was an-"ciently made, even as early as the times of *Iſaiah*, and "ſo many hundreds of years before the times of *Alexander* "*the Great*, to which time ſome fix the aera of making it.

† Papyreorum librorum rarae & pertenues reliquiae ſubſiſtunt; hoc chartarum genere conſtat liber Evangeliorum *S. Marci Venetiis*: qui tum vetuſtate tum ſitu, & humidis ſedibus penè totus deformatus eſt. — *Montefaucon Palaeograph. Grae.* p. 14.

in marſhy places in *Egypt*, where the *Nile* overflows and ſtagnates. It grows like a great *bulruſh* from a fibrous reedy root, and runs up in ſeveral triangular ſtalks, to the height of ten cubits, according to *Pliny*; but *Proſper Alpinus* ſays higher. Thoſe ſtalks riſe ſomewhat tapering; and, in the thickeſt part, are about a foot and a half in circumference. They have large tufted heads; but the root and head are of no ſervice in making of paper. The *ſtem* only was ſlit into two equal parts; and from each of them, when the outer rind, or bark was taken off, they ſeparated the thin *films* or *coats*, of which the *ſtem* is compoſed, with a ſharp-pointed inſtrument; of which the innermoſt coats were eſteemed the beſt, and thoſe neareſt the bark not ſo good. Theſe *pellicles* or thin *coats* being ſtaked from the ſtalk, they laid upon a table, two or more over each other tranſverſely, and glued them together, either with the muddy water of the *Nile* (which it ſeems has a glutinous quality) or *fine paſte* made of wheat flour; and then being preſſed and dried, they made them ſmooth with a roller; and ſometimes rubbed them over with a ſolid glaſs hemiſphere; this operation conſtituted that ſort of paper as far as it is now known; for the whole myſtery of the *Papyrotechnia Aegyptiaca* is at preſent reckoned amongſt thoſe arts, that are

loſt. The gain that the inhabitants of *Egypt* made from the trade and conſumption of that commodity, during the ſpace of ſeveral hundred years, was exceeding great; as well it might, having it in a manner all to themſelves, and furniſhing the demands of all *Europe* and *Aſia* therewith.

## SECT. III.

After the *Egyptian paper* had continued in frequent uſe, for a long time, the making of *cotton-paper*, called in *Latin charta bombycina*, was found out in the *Eaſt*; and from that time the uſe of the *Egyptian paper* began to decline. This ſort of paper *Bernard Montefaucon* ſhows by ſeveral authorities, in his *Palaeographia Graeca* (Lib. i. p. 18, 19.) to have been in common uſe above ſeven hundred years ago, and that conſequently it muſt have been invented a conſiderable time before; but by whom, and in what place, I cannot inform myſelf. We are told, that there are *manuſcripts* of this paper in the *French king*'s library, which by their character, and other circumſtances, appear to be as old as the *tenth* century. Yet the aboveſaid curious, and truly learned *Benedictine* remarks, "That "in the tenth, eleventh, and twelfth century, "few books are found written on *cotton* paper, "and a great number on *parchment*. But in "the

" the thirteenth and fourteenth centuries, &c. " *cotton* paper was more in vogue, and fewer " *parchment manuſcripts* are to be met with." Let me however here obſerve, that it ſeems, there is ſo great a likeneſs between the *papyrus manuſcripts*, and thoſe of *cotton*, that even the connoiſſeurs ſometimes miſtake the one for the other *.

With regard to the *etymology* of our *Engliſh* word *paper*, it is undoubtedly formed from the ancient *papyrus*, though now applied to a different manufacture, with reſpect to the materials it is made of. But as to the derivation of the *Greek* χαρτὴς, and the *Latin charta*, there is a diſpute among the learned. Some derive it from the *Greek* verb χαράσσειν, to make marks, or characters; but *Scaliger* will have χαρτὴς take

* *Worm*, in his *Muſeum*, tells us that the *Chineſe* paper, of which he had various ſpecimens, is very thin, being principally made of ſilk; and that ſome leaves are five feet long, and above two feet broad; and that the leaves of the *Japoneſe* paper are not ſo large, but thinner than that of *China*, and yet bear ink very well without ſinking. *Le Compte* ſays, the *Chineſe* make paper of the inner rind of *bambous*.—Page 384.

*Paper* is made in *Japan* of the bark of the *paper-mulberry-tree*. The manner of making that paper, taken from Dr. *Kempfer's Amoenitatum Exoticarum*, may be ſeen at large in the *Gentleman's Magazine* for *December*, 1761. And the very tree grows in the garden of that curious botaniſt, Mr. *Peter Collinſon*, of *Mill-hill* near *Hendon*, in *Middleſex*.

its

its name from χαίρειν, i. e. *to wiſh health*; becauſe the *Greeks* uſed to prefix that word, at the beginning of their epiſtles to their friends; but this does not ſeem well grounded; for that cuſtom was in uſe long before paper was made of the *Egyptian ruſh*, as appears in the life of *Plato*, written by *Diogenes Laertius*. *Pancirollus* ſays, it was ſo called from a diſtrict in *Egypt* of that name, where it was firſt made. But as this is a matter of mere criticiſm, I think I need not enlarge upon it.

## SECT. IV.

We have ſeen before, in the paragraph quoted from Dr. *Prideaux*, that *parchment* began to be much in vogue, ſoon after the invention of paper made of the *Egyptian papyrus*. Now from *Pergamus*, where it was firſt or principally manufactured, is formed the *Latin* and *Italian* word *pergamena*; the *Spaniſh pergamino*; the *French parchemin*; and from that our *Engliſh* word *parchment*. But *membrana* is the more common name in *Latin* for parchment, ſo called, *quòd membra animalium tegat*, being the ſkin of ſheep, goats, or calves, dreſſed and fitted for the purpoſe of being written upon. Nevertheleſs the moſt ancient name of *parchment*, uſed by the *Greek* writers, before the invention of the aforementioned περγαμεν, is διφθέρα, which ſimply ſignifies

ſignifies the ſkin of any beaſt. The manner of making parchment, which conſtitutes a conſiderable article in the *French* commerce, being now manufactured in many of their great cities, may be ſeen in *Engliſh*, in Mr. *Chambers*'s Dictionary. There is alſo another kind of parchment, which we call *vellum*, from the *French* name, *velin*, originally from *vitulinus*, i. e. *belonging to a calf*; becauſe it is made of the ſkins of abortive *calves*, or *kids*; and therefore of a finer grain than the common ſorts.

Notwithſtanding, after the uſe of paper and parchment became ſo general among the *Greeks*, and *Romans*, they continued to write in the waxed *table-books*; particularly their letters in epiſtolary commerce, and extemporaneous compoſitions; becauſe they were ſo handy, and convenient for rubbing out what they writ amiſs; and making corrections, upon a review of the ſubject, which they had been writing of; and from thence they uſed to copy fair over, what they had finiſhed, in *paper*, or *parchment-books*; whether they were deſigned for private uſe, or for ſale, or to be put up in libraries. This method of making uſe of *table-books* is particularly recommended by *Quintilian*, in the third chapter of the tenth book of his *Inſtitutions*; the reading of which chapter would illuſtrate ſeveral parts of this argument, though it be too long to be here tranſcribed.

*Ovid*

*Ovid* alſo, in his ſtory of *Caunus* and *Byblis*, mentions various particulars, which give a light into the uſage of writing in the aforeſaid *table-books*, in the following lines, which may ſerve as a comment upon what I have been aſſerting, and will not, I think, be diſagreeable to my curious readers.

*Dextra tenet ferrum, vacuam tenet altera ceram;*
*Incipit, & dubitat, ſcribit, damnatque tabellas;*
*Et notat, & delet, mutat, culpatque probatque,*
*Inque vicem ſumptas ponit, poſitaſque reſumit.*

Which is thus tranſlated by Mr. *Sandys*.

———*Then fits her trembling hands to write;*
*One holds the wax, the ſtile the other guides,*
*Begins, doubts, writes, and at the tables chides;*
*Notes, razes, changes oft, diſlikes, approves,*
*Throws all aſide, reſumes what ſhe removes.*

And afterwards,

*Talia nequicquam perarantem plena reliquit*
*Cera manum, ſummuſque in margine verſus adhaeſit.*
*The wax thus fill'd with her ſucceſsleſs wit,*
*She verſes in the utmoſt margin writ.*

## SECT. V.

But after all, the paper, made of *linen rags*, far ſurpaſſes all former inventions, for the ready and convenient uſes of writing. *Parchment*, it is true, continues to be choſen for *public records*, and

and inſtruments in *law*, on account of its durableneſs; but in moſt other reſpects our various ſorts of paper, made from the rags of linen, more generally ſerve the purpoſes of *writing* and *printing*. We have no certain knowledge, when, or where, or by whom, this ſort of paper was firſt made; but moſt writers upon this ſubject agree, that it was introduced amongſt us towards the beginning of the 14th century. Mr. *Ray*, in his Herbal, ſays, It was not known in *Germany* till the year 1470, when two men came from *Gallicia* in *Spain* to *Baſil*, and brought the knowledge of that art thither. But Dr. *Prideaux* tells us, that there is in the Biſhop's Regiſtry at *Norwich*, a regiſter-book of wills all made of *paper*, wherein regiſtrations bear date as high as the year 1370. And we are told, that there is in the *Cottonian library*, ſeveral writings on *our paper*, as high as the 15th of *King Edward* the Third, which coincides with the year 1335. The abovementioned learned Dean of *Norwich* thinks this invention was brought out of the *Eaſt*; for he ſays, moſt of the old manuſcripts in *Arabic*, and the other oriental languages, are written on this ſort of paper. Perhaps, ſays Mr. *Chambers*, the *Chineſe* have the beſt title to this invention, who for many ages have made *paper*, much after the ſame manner, and even in ſome provinces, of the ſame materials,

rials, that we do; for the proof of which he quotes *Du Halde*'s Deſcription of *China* *.

The modern form of books made of paper, or parchment, is well known; but the ancients had a very different way of making theirs, which were properly termed *volumes*, or *rolls*, from the *Latin* verb *volvere*. The manner of it was this. The ſeveral ſheets were glued, or paſted end to end, and uſually written upon only on one ſide; and at the bottom of the laſt ſheet, a round ſtick was faſtened, (called by the *Latins umbilicus)* round which the whole was rolled, making a kind of *column*, or *cylinder*. The ends of the *umbilicus* were called *cornua* (i. e. *horns*) in *Latin*, and were uſually adorned with ſome pretty device in metal, or ivory, or painting. We find theſe rolls ſpoken of, in ſeveral places, in the *Old Teſtament*; and the *Jews* continue to make their Books of the Law, which are read in their *ſynagogues*, in that form to this day. But otherwiſe they are ſo ſcarce, that the curious and in-

* But *Louis le Compte*, in his Memoirs of *China*, tells us, "That the paper of *China* is made of the inner rind of "*bambou*, which pounded with fair water ſerves for the "matter, whereof they compoſe it, which they make up "in frames or moulds. They make leaves of ten or "twelve feet long; they paſs *alum* upon it, which hinders "their paper from ſinking, and renders it ſhining. But "this paper is not laſting, and worms breed in it; ſo that "they cannot preſerve *manuſcripts* in *China*, as we do in "*Europe*."—Page 180.

duſtrious

duſtrious *B. Montfaucon*, in his * *Palaeographia Graeca*, tells us, that of all the ancient *Greek* manuſcripts, which he had ſeen, there were but two in the form of rolls; all the reſt were made up much in the manner of our modern books. Upon the whole it is obvious to obſerve, that our preſent method of making books is much more *convenient*, than that in the form of *rolls*; for if the reader had occaſion to conſult but any ſingle paſſage near the end of the *volume*, it muſt have been all unrolled to come at it; which if long, as ſome of them were, would be very tedious, and troubleſome to do, whereas we can turn to any page of *our books*, in a minute's time.

## SECT. VI.

The *inſtruments*, that men firſt made uſe of, to write withal, were ſuited no doubt to the *materials* they then wrote upon; which, as I have obſerved before, being in all likelihood *ſtone*, or

* *Duo ſolùm vidi Contacia, aliud in Bibliotheca Regia, aliud Romae in Bibliotheca RR. PP. S. Baſilii*, pag. 33.

*C. H. Tretz*, in his learned notes on *Herman Hugo, De prima ſcribendi orig.* pag. 590. obſerves, that theſe volumes by the *ancient Greeks* were called εἰλίματα, *ab* ἑιλέσθαι, i. e. *volvere*; but that the *later Greeks* more often called them κοντάκια, from κόντος, *a ſtaff*. This ſort of volume, in the *Revelation of St. John* is termed βιβλίῳν ἑιλιωόμενον, which in our *Engliſh* tranſlation is rendered, *a ſcrowl when it is rolled together*. Rev. vi. 14.

*metals*,

*metals*, ſome inſtruments of the nature and make of *gravers* would be moſt ſuitable for that purpoſe. In the book of *Job*, (which ſome think to be the moſt ancient book now extant in the world) we have mention made of an *iron pen*; where *pen* is catachreſtically put for a *graving tool*. In the *Septuagint* it is called γεαφείῳ σιδηρῷ; and *Junius* and *Tremellius*'s marginal note upon the place is, *Coelo ad literas exarandas*, which confirms my interpretation thereof. But in after times, when writing began to be common on *tables of wood*, covered over with coloured wax, (ſuch as I have deſcribed in the 6th Section of the 3d Chapter of this Book) men made uſe of a ſort of *bodkin*, made of iron, or braſs, or bone, which in *Latin* is called *ſtylus*, and in *Greek* γεαφίον; which word was alſo adopted by the *Romans*, as appears by this verſe in *Ovid*,

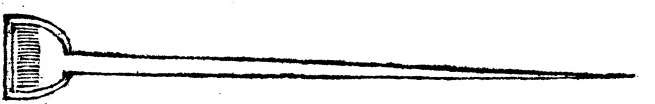
Quid digitos opus eſt *graphium* laſſare tenendo?

*Why need I tedious letters here compile,*
*And toil my fingers with this iron-ſtyle?*

The leaves of thoſe *table-books* being waxed over, (in the manner we ſee our modern table-books, cruſted over with a ſort of chalk, that will rub out;) they were wrote upon, with the *ſtyle*; and when they were ſent by way of letter, the *tables* were uſually tied together with *thread*, and a ſeal was ſet upon the *knot*; and hence came

came the *Latin* phraſe, *linum incidere*, to cut the thread; i. e. *to break open a letter*.

As to the form of the *ſtyle*, it was made ſharp like a pointed needle at one end, to write withal; and the other end blunt, and broad, to ſcratch out what was written, and not approved of, to be amended; ſo that, *vertere ſtylum*, i. e. *to turn the ſtyle*, ſignifies in *Latin*, *to blot out*. The figure of the *ſtyle*, as exhibited to us by *Hermannus Hugo*, is this.



But as theſe *iron-ſtyles* became a ſort of dangerous weapons, in the hands of evil-minded and quarrelſome perſons, to prevent the miſchiefs that were frequently done by them, they were prohibited for a ſeaſon; and *ſtyles* of *bone*, or *ivory* were only allowed of. *Seneca* tells us, that one * *Erixo*, a *Roman* knight in his time, having ſcourged his ſon to death, was ſet upon in the *Forum* by the mob, who ſtabbed him in many parts of his body, with their *iron ſtyles*, that belonged to their *pugillares*, ſo that he nar-

* *Seneca*'s words are theſe: *Erixonem equitem Romanum memoriâ noſtrâ, quia filium ſuum flagellis occiderat, populus in Foro graphiis confodit; vix illum Aug. Caeſaris auctoritas infeſtis tam patrum tam filiorum manibus eripuit.* — De Clementia. Sect. 14.

rowly

rowly eſcaped being killed, though the *Emperor* himſelf interpoſed his authority. And *Prudentius*, in moving ſtrains of poetry, deſcribes the tortures that * *Caſſianus*'s ſcholars put him to with their *ſtyles*, with which he had taught them to write. I ſhall now conclude this ſection with a ſhort *enigma*, taken from *Sympoſius*, upon this

* *Caſſianus* was the firſt Biſhop of *Siben* in *Germany*, where he built a church, *Anno Dom.* 350. But being baniſhed from thence by the infidels, he fled to *Rome*; and was afterwards obliged to keep a public ſchool for a living at *Forum Cornelii*, now called *Imola*, an epiſcopal city in *Italy*. But in 365, he was taken by the order of *Julian the Apoſtate*, and expoſed to the incenſed cruelty of his ſcholars, who killed him with their *pugillares*, and *ſtyles*.

*Buxa crepant cerata genis impacta cruentis,*
*Rubetque ab ictu curva humens pagina;*
*Inde alii ſtimulos, & acumina ferrea vibrant*
*Quâ parte aratis cera ſulcis ſcribitur.*

Περὶ στεφάνων. Page 93.

(i. e.)

*Some o'er his face the rattling tables play'd,*
*By which the leaves within were bloody made,*
*While others, with their writing-ſtyles maintain*
*The fierce attack, and mangle every vein.*

From hence it appears, that ſome of thoſe *table-books*, eſpecially ſuch as ſcholars learned to write in, were pretty large and heavy. Which is alſo confirmed by the following lines in *Plautus*, where a boy of ſeven years old is repreſented breaking his maſter's head, with his *table-book*. *Priuſquam ſeptuennis eſt, ſi attingas eum manu, extemplò puer paedagogo tabulâ dirumpit caput.*—Bacchid. Scen. 3. Act. 3.

inſtrument; wherein he aptly ſets forth the *uſes*, as well as the *faſhion* thereof.

*De ſummo planus, ſed non ego planus in imo,*
*Verſor utrinque manu, diverſo & munere fungor,*
*Altera pars revocat, quicquid pars altera fecit.*

(i. e.)

*My head is flat and ſmooth, but ſharp my foot,*
*And by man's hand to diff'rent uſes put;*
*For what my foot performs with art and care,*
*My head makes void; ſuch oppoſites they are.*

## SECT. VII.

When ſofter materials than *wood* or *metals* began to be written upon, ſuch as the inner rind of trees, (eſpecially of the *tilia*, or *linden-tree*) and the leaves of *palm-trees*, or *mallows*; or ſkins, or parchment; or paper made of the *Egyptian* bulruſh; or laſtly, paper made of rags; other ſorts of inſtruments were found out, and fitted to write withal. Of which *reeds* ſeem to be the firſt. *Pliny* ſays, the *Egyptian calamus* or reed, as a near relation to their ſort of paper, ſerved for that purpoſe; which, with thoſe reeds, that grew near *Cnidus*, a promontory of *Caria*, was moſt in eſteem. The κάλαμοι, or *arundines*, of which frequent mention is made in the *Greek* and *Latin* writers, were the *pens* of the *ancients*. Afterwards *quills*, taken from the wings of *geeſe*, *ravens*, *turkies*, *peacocks*, and other birds and fowls,

fowls, were made into pens, for the ſervice of writing. *Iſidorus Hiſpalenſis*, who lived about the middle of the ſeventh century, is the firſt that I have met with, who uſes the word *penna* for a writing pen: *Inſtrumenta ſcribae* (ſays he, in his Origines, Lib. vi. Cap. 14.) *calamus & penna; ex his enim verba paginis infiguntur; ſed calamus arboris eſt, penna avis, cujus acumen dividitur in duo.* *John Gower* (one of our own celebrated ancient poets, who was cotemporary with *Chaucer*, about 400 years ago) in the cloſe of his poem, *Of the Commendation of Peace*, has theſe two lines,

Scribat, qui veniet poſt me, diſcretior alter,
Ammodo namque manus, & mea *penna* ſilent.

By which it appears, that pens made of quills were in uſe amongſt us at that time; but how long before, I cannot ſay. However, *table-books* were not then wholly laid aſide; for *Chaucer*, (in his *Sompner's Tale*) mentions them and the ſtyle, with which they uſed to write in them, by the name of *a pointel.*

*His fellow had a ſtaffe tipped with horne,*
*A paire of tables all of iverie;*
*And a pointell poliſhed fetouſlie,*
*And wrote alwaie the names, as he ſtood,*
*Of all folke, that gave hem any good.*

*Gooſe-quill* pens however are now generally made uſe of amongſt us, and in our neighbouring countries; but in ſome parts of the world they write with *reeds* to this day. *Rauwolff*, who ſet out on his travels from *Augſburg*, 1573, tells us (pag. 87.) " That, in the *Turkiſh* domi-
" nions, in the ſhops, *canes* (for pens) are to be
" ſold; which are ſmall, and hollow within,
" ſmooth without, and of a browniſh red co-
" lour; wherewith the *Turks*, *Moors*, and *Eaſtern*
" *people* write; for to write with *gooſe-quills* is
" not in uſe with them." *Tavernier* alſo, in one of his voyages, (pag. 229. of the *Engliſh* edition) tells us, " That the *Perſians* uſe three ſorts of
" hands; ſet-hand; court-hand; and running-
" hand; and that they write with ſmall *Indian*
" *reeds*, bearing their hands exceeding lightly.
" Their *ink*, he ſays, is made of galls and char-
" coal, pounded together with ſoot; but their
" *paper* is coarſe and brown, being made of *cot-*
" *ton fuſtian*." Sir *John Chardin* likewiſe obſerves, that the *Perſians*, (who write from the right hand to the left) hold their paper in their hands, and do not lean upon *tables*, or *deſks*, as we do; and perform their work with ſingular grace and dexterity. See his *Travels*, Vol. ii. pag. 108, &c. * The *Turks*, in like manner, who

* *Worm*, in his *Muſeum*, tells us that the inhabitants of *Malacca*, in the *Eaſt-Indies*, write from the left hand to the right,

who employ a great number of clerks, as they permit not *printing* amongſt them; (according to the aforeſaid *Rauwolff*'s teſtimony) oftener write upon their *knees*, than upon deſks or tables.

## SECT. VIII.

Let me here obſerve, that wherever the word * *pen* occurs in our *Engliſh* tranſlation of the *Old* and

right, (as we do) upon the leaves of *palm-trees*, (ſome of which are two cubits long, two inches broad, and as thick as parchment.) They make their letters by pricking the leaf with an *iron ſtyle*, which they hold in their right hand, while the leaf is held in their left, p. 164. and 383.

* They, who will take the pains to conſult all the places in the Old and New Teſtament (as I have done) where our *Engliſh* word *pen* occurs, will find it expreſſed in *Hebrew* by שבט. *Judges* v. 14. Or by עט. *Job* xix. 24. *Pſalm* xlv. 1. *Jerem.* viii. 8. and *Jerem.* xvii. 1. Or by חרט. *Iſa.* viii. 1. But חרט. is alſo tranſlated a graving-tool, *Exod.* xxxii. 4. In *Greek* by ῥάβδος, *Judg.* v. 14. Or by γραφεῖον, *Job* xix. 24. Or by κάλαμος, *Pſalm* xlv. 1. and 3 *John* 13. Or by γραφὶς, *Iſa.* viii. 1. Or by σχοῖνος, *Jerem.* viii. 8. In *Latin* by *virga*, *Judg.* v. 14. in *Arias Montanus*'s verſion. Or by *ſtylus*, *Job* xix. 24. Or by *calamus*, 3 *John* 13. in the Vulgate verſion. None of which words denote a *pen* made of a *quill*.

About the *Hebrew* word קסת, in *Ezekiel* chap. ix. 2. which is tranſlated *an inkhorn*, in our laſt verſion of the Bible, the learned are ſtrangely divided in their ſentiments. In the *Septuagint* it is ζώνη σαπφείρου, i. e. *a zone or girdle*

and *New Teſtament*, we muſt not underſtand it of a *pen* made of a *quill*, (for that, as I have remarked in the laſt Section, is comparatively ſpeaking, a modern invention) but of an *iron-ſtyle*, or a *reed*. For though our name *pen* be derived from the *Latin penna*, yet this latter is never uſed for a pen to write with, in the *Roman* claſſics. In the inſtance, which ſome alledge from *Juvenal*, *penna* has quite a different ſignification. At leaſt it appears ſo to me. *Bayle*, in his Dictionary, relates a remarkable particular of *Leo Allatius*, that he having made uſe of one and the ſame pen, for *forty* years, in writing *Greek*, and loſing it at laſt, was ready to *cry* for grief; but he does not inform us, what that pen was made of; nor whether he did not make uſe of ſome others between whiles. And to give an inſtance nearer home of a ſimilar caſe, *Philemon Holland*, a phyſician of *Coventry*, tranſlated *Pliny's Natural Hiſtory* into *Engliſh* with *one* pen, as he ſays himſelf in theſe lines,

*of ſapphire*. *Theodotian* renders it by κασυ; and *Aquila* by μελανόδοχειον, which properly ſignifies an ink-ſtand, or ink-bottle. *Symmachus*, and *Arias Montanus*, tranſlate it by *tabella*, a table-book; and *Sebaſt. Caſtellio*, by *ſcriptorium atramentarium*. *Jerome* tells us, in his paraphraſe upon that place, that he aſked a *native Hebrew*, what the meaning of that original word was? Who told him, that it was of the ſame ſignification as καλαμάριον, i. e. a caſe to put *calami*, or writing-pens into.

*With*

*With one ſole pen, I wrote this book,*
*Made of a grey-gooſe quill;*
*A pen it was, when I it took,*
*A pen I leave it ſtill.*

The author of the Hiſtory of *Manual Arts*, in 8vo. pag. 61. ſays, that a lady, whoſe name he mentions not, preſerved this pen in a ſilver caſe; ſo that it poſſibly may remain in ſome muſeum of curioſities to this day.

The *ink*, that the ancients writ with, was of various kinds, in the compoſition, and colours, as we have it now. *Black*, as at preſent, was the moſt common; for that reaſon the *Greeks* called it μέλαν, which ſignifies *black*. * *Pliny* ſays, that the *Romans* made their ink of ſoot, taken from *furnaces*, and *baths*. Some alſo wrote with the black liquid, that is found in the *ſepia*, or cuttle-fiſh. *Dalechamp*, in a note upon the aforeſaid chapter in *Pliny*, obſerves, that the *northern nations* (I don't know which he underſtands by that term) write very well with the ſaid liquid, by adding a little *alum* to it. *Perſius*, the poet, in the following verſes, humouroufly deſcribes a lazy young ſtudent, laying the blame of his own idleneſs upon his *writing-materials*; where he metaphorically puts *ſepia* for ink, and uſes three different words, in the compaſs of four

* Nat. Hiſt. 35. 6.

lines, viz. *calamus*, *arundo*, and *fiſtula*, for a pen.

*Jam liber, & bicolor poſitis membrana capillis,*
*Inque manus chartae, nodoſaque venit arundo;*
*Tum queritur craſſus calamo quòd pendeat humor,*
*Nigra quòd infuſâ vaneſcat ſepia lymphâ,*
*Dilutas queritur geminet quòd fiſtula guttas.*

Which are thus tranſlated by Mr. *Dryden*.

With much ado, his *book* before him laid,
And *parchment* with the ſmoother ſide diſplay'd;
He takes the papers, lays 'em down agen,
And with unwilling fingers tries his *pen*;
Some peeviſh quarrel ſtraight he ſtrives to pick,
His *quill* writes double, or his *ink*'s too thick;
Infuſe more water; now 'tis grown too thin,
It ſinks, nor can the *characters* be ſeen.

# CHAP. V.

## SECT. I.

I Think I have pretty fully anſwered two of the *three queries*, that I propoſed in the ſecond Section of the third Chapter of this Book, to wit: Firſtly, *What materials men at firſt made trial of to write upon?* Secondly, *With what pens or inſtruments?* And now thirdly, I am to enquire, *What characters or letters are of the greateſt antiquity?* I have ſhown that the writings of *Moſes*, (at leaſt thoſe that go under his name) as contained in the *Pentateuch*, are the moſt ancient of any that we certainly know of; though it may be reaſonably preſumed, that the *invention of letters*, and *writing*, was long before his time; however, if we can aſcertain what ſort of letters *Moſes* made uſe of, they may be juſtly deemed of the greateſt antiquity of any now extant. And here I ſuppoſe the conteſt will lie between the preſent common *Hebrew character*, and the *Samaritan*. * Some learned men maintain, that the

* Since I writ my opinion, in this chapter, concerning the preſent *Hebrew* ſquare character being that, in which the

the ſquare *Hebrew* character, that our common *Hebrew* Bibles are printed in, is the very character that *Moſes* made uſe of; but others ſay, that the *Jews* brought that character with them out of *Chaldea*, when they returned from their captivity; * and that what we now call the *Samaritan*, is the proper and ancient *Hebrew*.

the tables were written in mount *Sinai*; and not brought from *Chaldea*, or invented by *Ezra*, at the return of the *Jews* from their captivity, I find it corroborated by a late judicious critic in languages. He reaſons thus: 1. That the *Jews* would be kept from ſuch an action, by a natural *attachment* to their own writings, and by the *averſion* they had to the gentile world in general; but in particular to that nation, to which they were in *bondage*. 2. The *fear* of incurring the curſe, that was threatened by God to them, in caſe they *changed* or *added* to their law, would be a ſtrong reſtraint upon them. 3. They could not *expreſs* the ſounds of letters in their own language, by thoſe of another, unleſs their *powers*, in both languages, were exactly alike; which it is not eaſy to believe.—*Anſelm Bayly*'s Introduct. to Languages, Part iii. p. 38.

* Or that *Ezra* invented them, as ſome learned writers have unwarrantably maintained, (being miſled I ſuppoſe by the *apocryphal* book of *Eſdras*) when he reſtored the law, and other books of the Holy Scriptures, after rebuilding of the temple under *Zerubbabel*. Of this, our learned and judicious *Sheringham*, in his treatiſe, *De Anglorum Gentis Origine*, writes thus, *Communis ſiquidem eruditorum hominum opinio eſt, literas Hebraeas, quibus nunc utimur, ab Ezra primùm inventas, & inter Judaeos inductas eſſe*. But the *weakneſs* of this notion is amply ſhown, by the ſame author, in the three ſucceeding pages, (i. e. after page 77.) to which I refer my curious reader.

But

But if *writing* owes its original to the *Chaldeans*, as I have endeavoured to ſhow it did, in the former part of this work, the ſquare character mentioned above, call it *Hebrew*, or call it *Chaldean*, ſeems to have the beſt title to the higheſt antiquity; and that the *Samaritan* character is only the old *Phenician*, into which the *Samaritans* tranſcribed the *Pentateuch*, on their ſettling, as a mixed multitude of different nations, in *Samaria*. Dr. *Prideaux* allows, that the *Samaritan* Pentateuch is no more than a tranſcript, copied, in another character, from that of *Ezra*. (*Connect. Old and New Teſtament*, Part i. p. 416.) Beſides, can it be ſuppoſed, that the *Jews* who were ſo zealous, and ſcrupulous, in every punctilio relating to their law, would change the *old character*, in which they believed * *Moſes* wrote it, for that uſed by the *Chaldeans?* That ſure would have been thought by them an act of great profanation. But the *Samaritans*, being a mungrel company of different nations, as well as *Jews*, might be more eaſily induced to uſe the *Phenician* character, which was probably the moſt in vogue among

* *Rabbini poſteriorum temporum literas Judaïcas hodiernas, eaſdem ipſas eſſe contendunt, quibus Lex & Scriptura Sacra primitùs, & à tempore Moyſis deſcripta erat; huic item opinioni acceſſerunt plerique recentiores, inter quos facilè princeps Joan. Buxtorfius.—Montfaucon*, Palaeogr. Graec. p. 120.

their

their neighbours, and is now called the *Samaritan*, from their deſcendants conſtantly adhering to it. But as this ſubject has been a matter of diſpute amongſt the learned in the *oriental languages*, and is not abſolutely decided, though the * greater part ſeem now to think the *Samaritan* character to be the older of the two, I will

* Dr. *Chiſhull*, in the following paragraph, mentions the names of the moſt celebrated writers, who have managed this controverſy, on both ſides; by which my learned reader is directed where to find what will ſatisfy his curioſity, in that affair.

*Agitata jamdudum fuit nobilis & erudita quaeſtio; an Samaritanae literae, & quod eodem recidit, Phoeniciae, Graecae, & Latinae, eaedem reipſâ fuerint cum veteribus Hebraicis? Negant longè pauciores, praeeuntibus Buxtorfio & Lightfotio; at contrarium innumeri tuentur magni nominis heroes; interque eos, poſt anteſignanum Joſ. Scaligerum, Caſaubonus, Grotius, Voſſius, Bocharius, Morinus, Breerwoodus, Waltonus; & qui peculiari rem tractatu expedivit, Lud. Capellus.* —*Chiſhull*'s Comment. on the *Sigean Inſcript.* p. 29.

" *Buxtorf* and others ſay, that the *Samaritan* and *Hebrew* " character were both in uſe among the *Jews* to the time " of *Ezra*; the firſt for common purpoſes, the ſecond for " ſacred; and that *Ezra* rejected the *Samaritan* character, " becauſe uſed by thoſe beyond the river, and retained the " *Hebrew* only for common as well as ſacred uſe. If this " be true, as it is aſſerted to be by *Buxtorf*, one would think " it ſhould take off the force of all arguments drawn from " ſhekels in favour of the *Samaritan* being the original " character, without the ſuppoſition that thoſe ſhekels are " forged."—*Anſelm Bayly*, Introduct. to Lang. Part iii. pag. 37.

not

not take it upon me to judge the controverſy; but ſhall reſt ſatisfied, that *one* of thoſe two is the *moſt ancient character*, that now appears to be extant in the world.

## SECT. II.

I am not ignorant, that ſome writers, of great fame and antiquity themſelves, aſcribe the invention of letters to the *Egyptians*. * *Tully* makes *Hermes*, or the fifth *Mercury*, whom, he ſays, the *Egyptians* call *Thoth*, the firſt inventor of *letters* and *laws*, amongſt them. Others call this *Thoth* by the name of *Hermes Triſmegiſtus*, but are not agreed about the time, in which he lived. † *Diodorus Siculus* tells us likewiſe, that this *Mercury* invented the firſt characters of writing; gave names to many uſeful things, that had none before; and taught men the rudiments of aſtronomy. *Plato* alſo in his *Phaedrus* introduces *Socrates* ſpeaking to the ſame purpoſe; and amongſt other things attributes to *Theuth*, (as he there calls him) the *invention of letters*. But as we are not informed what language he writ in, nor what characters he made uſe of, nor any other circumſtances of the fact, it ſeems to be only a *traditionary* ſtory, and therefore not of ſufficient authority to ſet aſide

* *De Natur. Deorum.* Lib. iii. † Lib. i. Sect. 1.

the

the prior claim, that is already granted to the *Hebrew*, or *Samaritan* character. The *Chineſe* indeed aſcribe the invention of letters to *Fohi*, the firſt of their kings, who is ſaid to have reigned, in the time of the patriarchs *Eber* and *Peleg*, which was above 600 years before *Moſes* was born; but as the hiſtory of *Fohi*, as well as much of the *Chineſe* chronology, is eſteemed by good judges to be *fabulous*, we cannot ſet the invention of the *Chineſe* writing in competition with that, in which the Books of *Moſes* were compoſed. So that upon the whole, I cannot find but that the preſent ſquare *Hebrew* character, or that which is now called the *Samaritan*, is of the greateſt antiquity of any, that has yet been diſcovered.

We have ſeveral printed ſpecimens, in different authors, of moſt of the *alphabets* of letters, that have been perhaps, or are in the known world, but none perfectly correct; which indeed cannot be expected if we duly conſider the nature of the thing. Some ſpecimens are redundant, and ſome defective; the firſt, that I know of, who brought all the known alphabets into one compendious view, is *James Bonaventure Hepburn*, a *Scotchman*; who in the year 1616. got neatly engraved, on one ſide of a large ſheet of paper, the ſpecimens of 68 alphabets, which he intitled *Aurea Virga*, and dedicated it to Pope *Paul* V. In this there are

ſeveral

# Literatura Graecorum priscorum lapidaria.

| | Sigea. | Nemea. | Delia. | Athen. | Teia. |
|---|---|---|---|---|---|
| α | A A | A A | A | A | A |
| β | — | — | — | — | B |
| γ | Λ | — | — | Λ | Γ |
| δ | Δ ▽ | ◁ | ◁ | Δ ◁ | Δ |
| ε | E ∃ | E ∃ | E | E | E |
| ζ | — | — | — | — | I |
| η | H | — | — | EI | H |
| θ | ⊕ | ⊙ | ⊗ | ⊙ | Θ |
| ι | ι | ι | ι | ι | ι |
| κ | K ⋊ | K | K | K | K |
| λ | ⌊ ⌋ | ⌉ | ⌃ | V | Λ |
| μ | M M | M | M | M | M |
| ν | N N | N N | N | N | N |
| ξ | — | — | — | — | Ξ |
| ο | O | O | O | O | O |
| π | Γ ⊓ | Γ ⊓ | — | Π Π | Π |
| ρ | DPq◁ | A | D | R | P |
| σ | ƐƷZƧ | ϟ ϟ | S | ϟ | Σ |
| τ | T | T | T | T | T |
| υ | V Y | Y | Y | Y | Y |
| φ | Φ | — | Ø | Φ | Φ |
| χ | + | ⋊ | — | X | X |
| ψ | — | — | — | Ψ | |
| ω | OΩ | — | — | OI | Ω |

*Nos has literas ex vetustissimis monumentis, et sigillatim ex Inscriptione Sigea, Nemea, Delia, Atheniensi decerptas in Tabulam redegimus: Quarum Sigea est antiquissima proxima aetate Nemea et Delia, omnes ante Bellum peloponnesiacum marmoribus suis incisae, excepta Atheniensi, quae ipso Belli istius tempore posita est. Wachteri Naturae et Scripturae Concordia N.° 259. 260.*

ſeveral fanciful alphabets, which never really exiſted; ſo that it is, upon the whole, rather a pretty picture for amuſement than of inſtructive utility. In the year 1689. Dr. *Bernard*'s tables of alphabets, were publiſhed, on one broad ſide alſo, wherein many of *Hepburn*'s ſuperfluous examples are omitted; they are not only ſtill in great eſteem, but truly valuable on many conſiderations. Theſe tables Dr. *Moreton* has had re-ingraved, with emendations, and additions, in the year 1759. neatly exhibited on a ſheet of imperial paper, which makes it the compleateſt piece of that kind, that I have met with. The view of theſe tables may ſatisfy the curious better than what can be found in *Angelus Boccha*, *Claude Duret*, *Theſeus Ambroſius*, *Corn. Agrippa*, &c. who, although they treat largely upon alphabets, yet often give into mere fabulous notions, unworthy of a rational enquirer. My very inquiſitive reader may alſo conſult a book in *High Dutch*, intitled, *Magna Alchymia*, written by *Leonard Thurneuſſers*, chief phyſician to the Elector of *Brandenburg*, printed at *Berlin* in fol. 1583. There he will find large tables of the *alphabets* of various nations, expreſſed in a manner hardly to be met with any where elſe. The book is not common; but it is in the curious library of my kind and learned friend, Dr. *Gregory Sharpe*, F. R. S. After all it is a pity, that we

have not tables of alphabets, not ſuch as Dr. *Bernard*'s, or Dr. *Moreton*'s, but copied from the beſt MSS. with ſhort ſpecimens of the writing from the ſame, and not taken from *printed books*; ſuch a collection, taken from the real MSS. in all languages, which can be found, would be very *beautiful* and *inſtructive*; and much more ſatisfactory to the competent judges of thoſe things, than what has been already done.

## SECT. III.

To gratify the curioſity of ſome inquiſitive geniuſes, I ſhall here tranſcribe the *alphabets* of the *Hebrew* and *Samaritan* characters, which are twenty-two in number, that they may judge of their conformity with the *alphabets* of the more modern languages; and I ſhall add ſuch *etymologies*, or ſignifications thereof, as I find given them by thoſe, who are eſteemed ſkilful in the oriental tongues; but I will not warrant them true, being rather inclined to think, that theſe *etymologies*, like many others, have more of *fancy* and *whim*, than reality in them.

ALEPH, quaſi ALUPH, a chief or prince ſays *Bellarmine*; the firſt voice or ſound, that new-born children utter, ſays *Scaliger*; but *Angelus Caninius* interprets it *an ox*.

BETH ſignifies an houſe, but wherein this letter reſembles an houſe, I cannot ſee.

GIMEL

GIMEL, quaſi GAMEL, i. e. a camel ſays *Chevalerus*; and alſo *Caninius* and *Bellarmine*.

DALETH, quaſi DELETH, a gate; becauſe it is like a *door*, or *gate*, according to the three forementioned *Hebricians*.

HE, a name formed from the ſound ſays *Bellarmine*; but *Caninius* interprets it a ſort of worm.

VAU, a hook, from the ſhape thereof.

ZAIN, quaſi ZEN, i. e. weapons; becauſe ſome ſay it repreſents *a club*.

CHETH; *Caninius* tranſlates it a quadruped.

TETH, according to the opinion of the ſame author, is a cover, or wrapper.

JOD, is a hand ſays *Caninius*; but *Bellarmine* and *Chevalerus* ſay it is quaſi JAD, i. e. a ſpace, becauſe it is little, and leaves room for almoſt another letter.

CAPH; *Caninius* interprets it, *the palm*; but *Bellarmine* derives it from CAPHAPH, to bend, or to make crooked.

LAMED, is derived from MALMAD, that is a goad, or a ſpit.

MEM, *Caninius* ſays, is a blot.

NUN, is a fiſh according to *Caninius*; but *Bellarmine* forms it from the ſound.

SAMECH, ſays *Caninius*, is a baſe; but *Bellarmine* makes it a thing drawn into itſelf.

AIJN, according to *Caninius*, is a fountain; according to *Bellarmine*, an eye.

PE, the mouth, or face.

TSADE, is a hunting-pole; or a fiſh-hook.

COPH, from *Cuph*, a circle; or as *Caninius* will have it, an ape, or monkey.

RESH, quaſi ROSH, the head.

SIN, quaſi SCEN, a tooth; from the form ſay ſome; but I can ſee little likeneſs of a *tooth* in it.

THAU, a ſign, or boundary; becauſe it is the laſt letter in the alphabet.

Other different *ſignifications* of theſe letters, (for theſe here I have tranſlated from *Hermannus Hugo*, *De prima Scribendi Origine*) are given by other * *etymologiſts*; particularly by *Euſebius*, and *Jerom*; but they being, as I think, as little to the purpoſe, I ſhall not trouble my reader with them.

I ſhall now exhibit the *characters* of theſe two *alphabets*, becauſe many ſuppoſe all ſucceeding alphabets were originally formed from them; at leaſt with regard to their *names* and *powers*.

* The place I refer to in *Euſebius*, is *De Praeparat. Evangel.* Lib. ix. And in *Jerom*, *Epiſt. ad Paulam Urbicam*. But all this kind of knowledge I look upon as trifling.

| *Hebrew.* | | *Samaritan.* | *Names.* | *Power.* |
|---|---|---|---|---|
| * א | | 𐤀 | Aleph. | a. |
| ב | | 𐤁 | Beth. | b. *or* v. |
| ג | | 𐤂 | Gimel. | g. |
| ד | | 𐤃 | Daleth. | d. |
| ה | | 𐤄 | He. | he. |
| ו | | 𐤅 | Vau. | v. |
| ז | | 𐤆 | Zain. | z. |
| ח | | 𐤇 | Cheth. | ch. |
| ט | | 𐤈 | Teth. | t. |
| י | | 𐤉 | Jod. | j. |
| כ | ך Final. | 𐤊 | Caph. | ch. *or* k. |
| ל | | 𐤋 | Lamed. | l. |
| מ | ם Final. | 𐤌 | Mem. | m. |
| נ | ן Final. | 𐤍 | Nun. | n. |
| ס | | 𐤎 | Samech. | ſ. |
| ע | | 𐤏 | Ajin. | aa. *or* gn. |
| פ | ף Final. | 𐤐 | Pe. | ph. *or* p. |
| צ | ץ Final. | 𐤑 | Tſade. | ts. |
| ק | | 𐤒 | Coph. | k. *or* q. |
| ר | | 𐤓 | Reſh. | r. |
| ש | | 𐤔 | Shin. | ſh. s. |
| † ת | | 𐤕 | Tau. | th. t. |

SECT.

* *Iſidorus Hiſpalenſis*, in his *Origines*, has this remark: *Literae Latinae & Graecae ab Hebraeis videntur exortae.* But for my part, I cannot ſee that either the *Greek* or *Latin* letters were immediately formed from the *Hebrew*; I am rather of opinion, that the various *alphabets*, of different people, were made *by degrees*, from we know not what originals, as uſe or chance led the way; and that there has been a perpetual variation in thoſe alphabets, with regard to *the make* of ſome letters, occaſioned ſometimes by bad performers in writing, and ſometimes by a prevalent *fancy* amongſt the better ſort of pen-men. Several learned men ſuppoſe (and indeed there is a likelihood in that ſuppoſition) that the *Greek* letters were copied from what we call the *Samaritan* or *Phoenician*; and that the *Latin* letters were undoubtedly formed from the *Greek*.

† Dr. *Prideaux* tells us, Connect. of the Old and New Teſtament, Part ii. B. 8. there were *three* different dialects

## SECT. IV.

There are *three* different methods of writing, particularly to be obſerved, with regard to the *placing* of letters in words, that have obtained a conſtant uſe amongſt different people, and continue ſtill to be in uſe to this day. The firſt is, *writing from the right hand to the left*; the ſecond, *from the left to the right*; and the third, *from the top to the bottom* of the material, that is written upon. * Allowing the *Hebrew* writing

of the *Chaldaean* or *Aſſyrian* language. The *firſt* that which was ſpoken at *Babylon*, the metropolis of the *Aſſyrian* empire; the *ſecond*, that which was ſpoken in *Commagene*, *Antioch*, and the reſt of *Syria*; and the *third*, the *Jeruſalem* dialect, uſed by the *Jews* after their return from *Babylon*. The *Babylonian* and *Jeruſalem* dialects were written in the ſame character; but the *Antiochian* in a different; that which we call the *Syriac*. For in truth, the *Syriac*, and the *Chaldee* are one and the ſame language, in different characters, and differing a little only in dialect. And the *Jeruſalem Chaldee* dialect was the vulgar language of the *Jews* in our Saviour's time. The *Targums* of *Onkelos* on the law, and *Jonathan* on the prophets, are the ancienteſt books that the *Jews* have next the *Hebrew* ſcriptures; they were written in the *Jeruſalem Chaldee* dialect, a little before the time of our Saviour.

* *Primus (ſcribendi modus) omnium & antiquiſſimus eſt, Hebraeorum vetus à dextra ad laevam lineâ rectâ in latum; hórum enim cum primae ſint literae, oportet & ſcribendi modum eſſe primum; quod eò faciliùs credendum eſt, quo modus ille incommodior, atque imperfectior eſt; & prima quaeque ſolent eſſe inculti ſſima, maximèque rudia.*— *Herm. Hugo*, De prim. Scrib. Orig. 57.

to be the moſt ancient, (as I have endeavoured to ſhew that it is) it will follow that their method, which is from the right hand to the left, is the moſt ancient of the three. How the authors of that character came to make choice of that method, which is nothing ſo commodious, as the other two ways are, I have ſeen no ſatisfactory reaſons alledged; for though they write and read from the right hand to the left; yet, in making their letters, they always begin on the *left ſide*, as we do ours. Some ſay, that *weaving* being a prior invention to *writing*, men at firſt imitated the method of throwing the *ſhuttle* in the web. But the *Jewiſh Rabbins*, who are fond of marvellous and extravagant notions in many inſtances, pretend it ſeems, that in this they follow the motions of the heavenly bodies. It is, I think, rather to be attributed to a nearer, and more natural cauſe; for the performances, of the *firſt inventors* of things, are uſually done in a bungling manner, when compared with following improvements. Yet, not only the *Hebrews* writ in this way, but alſo the *Chaldeans*, *Arabians*, *Perſians*, *Syrians*, and others of the oriental nations; except the *Ethiopians*, *Armenians*, and * *Copti*, who write as we *Europeans* do.

* Under *Alexander*, when the language and letters of the *Greeks* prevailed as extenſively as their arms, then it was that the *Egyptians* began to uſe the *Greek* character; the

do. The ancient *Egyptians* alſo, according to *Herodotus*, writ in the ſame manner as the *Hebrews*; for he tells us, in his ſecond book, intitled *Euterpe*, "That the *Egyptians* have two "ſorts of letters; one they call ſacred, and the "other common; and that they write from the "right hand to the left;" but whether he ſays this of the inhabitants of *Egypt* in his time, or of former generations, is not ſo certain. *Herodotus* lived about 400 years before the birth of *Chriſt*, being coëval with the prophet *Malachi*. *Pomponius Mela* likewiſe, ſpeaking of the odd uſages of the ancient *Egyptians*, ſays, *Suis literis perverſè utuntur*, i. e. *They aukwardly write the wrong way*. * The *Africans* alſo, eſpecially thoſe who were termed *Carthaginians*, writ the ſame way; and it is no wonder they did ſo, as their language appears to be a dialect of the *Hebrew*; which

inhabitants of *Coptus* indeed introduced ſome little variation in their form, together with the addition of eight letters; hence the *Coptic* character and language.—*Anſelm Bayly*, Introduct. to Lang. Part iii. p. 39.

* Though we don't abſolutely know, what characters the ancient *Africans* made uſe of, yet from a paſſage in *Livy*, at the end of his eighth Book, in the 3d Decad, they appear to have been different from the *Greek*; probably they were *Phoenician*. He tells us, *Hannibal* dedicated an altar, in the temple of *Juno Lacinia*, with a pompous inſcription of his military atchievements, engraved in *Punic* and *Greek* letters. (*Titulo Punicis Graeciſque literis inſculpto.*)

is manifeſt from ſeveral inſtances in *Plautus*'s *Poenulus*.

The contrary method of writing, which is *from the left hand to the right*, it is probable ſucceeded the firſt, as being more feaſible and convenient; this is that which was uſed by the ancient *Greeks* and *Romans*; and is now practiſed by the major part, I believe, of mankind throughout the world. But when the firſt manner of writing, *from the right hand to the left*, came to be diſuſed by people, whoever they were, that found the other method more convenient and uſeful; and who they were that firſt practiſed it, I cannot ſay; I don't remember to have met with any certain notices of that kind, in my reading. It does not appear, I think, but that the ancient *Greeks* and *Romans* always writ as we do; a few examples, of which I ſhall take notice, being excepted.

The *third* method of writing, which is not a-croſs the leaf, but *from the top to the bottom*, was the ancient uſage of the * *Chineſe*, and is con-

* *Louis le Compte*, who reſided a long time in *China*, ſpeaks thus (in his Memoirs) of the *Chineſe* characters: "They have not any *alphabet*, as we have, that contains "the elements of words; but their writing conſiſts of "particular characters for words, of which they reckon "upwards of *twenty-four thouſand*. Inſtead of a pen they "uſe a pencil, or bruſh; not obliquely as our painters, "but

continued by them, as well as by the *Japoneſes*, to this day; they begin at the right hand of the page, and write downwards in columns. *Diod. Siculus*, in his ſecond book, ſpeaking of the inhabitants of a famous iſland in the Indian ſea, (ſuppoſed to be *Taprobana*, now called *Ceylon*) tells us, " That they made uſe of ſeven charac-

" ters

" but directly as if the paper were to be pricked. They " always write from the top to the bottom; and their " paper being very thin, they are fain to double it, for " fear the letters ſhould run one into another, when they " write on the backſide. Every body amongſt them is " ambitious to write *fair*. A letter ill cut in a compo- " ſition, or petition, will ſometimes make a man loſe his " degree of *doctorſhip*."—Page 186.

*Scriptura, quâ utuntur Singalae* (i. e. the inhabitants of Ceylon) *planè diverſa eſt ab aliis, ac morem Europaeorum & Malabarorum, qui ipſis proximi ſunt, imitatur, lineis ductis à ſiniſtra dextrorſum; literae ſunt octo & quadraginta.* — Relandi *Diſſert.* XI.

*F. de la Lane*, a *French* miſſionary, in a letter from *Tarcolan*, in 1705, tells us, " That the *Indians* on the coaſt " of *Coromandel* having no printing among them, all their " books are manuſcript, in very curious characters, on " *palm-tree leaves*. They make uſe of an *iron ſtile*, or " *bodkin*, to write with, and manage it with wonderful " dexterity."

Another *French* gentleman, in his deſcription of *Acadia*, in *North America*, written in the year 1710, ſays, " The " way of writing, of the natives of that country, if it may " be called *writing*, is very ſingular; for whereas ſome " eaſtern nations will underſtand one another by the help

of

" ters in their writing; that each of thoſe cha-
" racters had four different poſitions, which ef-
" fectually made twenty-eight letters; that their
" lines were not drawn from the left hand to
" the right, as ours are, but from the top to
" the bottom." We are told (*Compleat Syſtem of Geography*, Vol. ii. pag. 368.) that now-a-days the inhabitants of that iſland, inſtead of writing on paper, cut their letters, with a ſteel bodkin, on the leaves of a *talipot*; and learn their children firſt to write, by making letters in the ſand of the ſtreets; but whether their writing is in our manner a-croſs the page, or in downright columns, we are not there informed. The ſame method of writing perpendicularly from the top to the bottom, according to *Poggius Florentinus*, obtains in *India* to this day.

## SECT. V.

We have moreover an account of a * *fourth* way of writing, ſometimes practiſed by the more ancient

" of *flowers*, theſe people expreſs themſelves by little *bits*
" *of wood* variouſly placed. They make collars of thoſe
" little ſticks, which ſerve either to declare war, or pro-
" poſe peace, and they ſend them to their neighbouring
" nations accordingly."

* A learned modern antiquarian aſſerts, that the moſt ancient *Greeks* uſed to write all theſe four ways; but I don't remember to have met with any inſtance of their writing, as the *Chineſe* do, from the top to the bottom. That gentle-

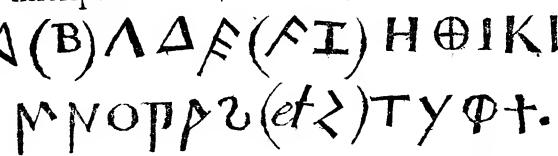
ancient *Greeks*, which is termed βουστροφηδὸν γεάφειν, i. e. *to write as men plow with oxen.* They began on the right hand, and went on to the left ſide of the page; and from thence back again to the right hand, and ſo continued alternately, till they got to the bottom. *Pauſanias*, in the firſt book of his *Eliaca*, tells us, there was in his time, an inſtance of this way of writing on a cedar cheſt, dedicated to *Olympian Juno*, in which *Cypſelus*, when an infant, had been ſaved from the fury of the *Bacchiadae*, who ſought to kill him. It is alſo recorded, that the celebrated *Solon*'s laws were written, (or rather engraven) in the ſame manner. But the moſt remarkable example of this kind is the famous * *Sigean inſcription.* It is cut upon a great ſtone, that

gentleman would have done well to have given us ſome *authentic example* thereof. His words are theſe,

*Veterrimos Graecos in literis deſcribendis, modò à dextra laevorſùm ſcribere, quo ordine delectabantur olim Phoenices, & Aegyptii; modò à ſiniſtra dextrorſum, ut nos hodiè ſcribimus; modò etiam utroque modo ſimul, quod cum boum iter inter arandum imitetur, placuit βουστροφηδὸν vocari, quo pacto memoriae proditum eſt deſcriptas fuiſſe olim leges Solonis; aliquando autem neque dextrorſùm, in latum legere & ſcribere; verùm, ut hodie Sinici ſolent, à ſummo ad imum perpendiculariter.*—Comment. *Joan. Taylor*, LL. D. in Marmor *Sanduicenſe.*

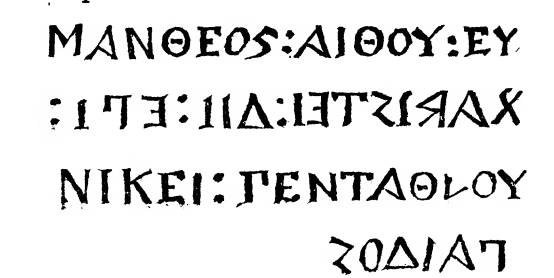
* *Ejus unicum hoc exemplum inter omnes ubique reliquias antiquitatis extat; nec niſi unum olim innotuit Pauſaniae, dignorum viſu monumentorum diligentiſſimo exploratori. Haec inſcriptio poteſt eſſe paulò antiquior Solone.*—*Chiſhulli* Comment. in Inſcript. Sig.

that was found near the *Sigean* promontory, (nor far from where the city of *Troy* ſtood) and from thence called the *Sigean* inſcription; the ſtone now ſerves the *Greek* Chriſtians for a ſeat, being placed before their church in a village called by the *Turks Jeni-hiſſari*, or *Gaurkioi*. It was firſt diſcovered by Mr. *William Sherard*, who was then the *Engliſh* conſul at *Smyrna*. The letters of the *Greek* alphabet in this inſcription are thus made,



The ſtone is nine feet long, four feet broad, and two feet high.

I find in the Gentleman's Magazine, 1752, in the month of *April*, a cut of an antique *baſs relief*, that was among the *Earl of Pembroke*'s antiquities at *Wilton Houſe*; on which is a *Greek* inſcription, in the *Bouſtrophedon* manner likewiſe, but beginning from the left hand to the right; the inſcription is this,



In

In *Engliſh* thus:

Mantheos (the ſon) of Aithos:
rof : retipuJ ot sknaht sevig
the victory of his ſon : in
.nolhtatneP eht

The *Pentathlon* was the five exerciſes of *leaping*, *running*, *quoiting*, *darting*, and *wreſtling*.

However, upon the whole, I believe that method of writing was uſed only on a few ſingular occaſions, and never the conſtant uſage of any people. Yet Mr. *Dickinſon*, in his *Delphi Phoenicizantes* (pag. 100.) ſeems to be of opinion, that not only the *Greeks*, but alſo the ancient *Romans*, were accuſtomed to write in the way, that is called βουστροφηδὸν; but I cannot ſubſcribe to that gentleman's *paradoxical conjecture* in this, as well as ſome other particulars, in the aforeſaid book. Facts that are only aſſerted, and not ſupported by proper evidences, ſtand for little, or nothing with me.

# CHAP. VI.

## SECT. I.

AFTER the *Jews* were returned from their captivity in *Babylon*, and were ſettled again in their own country; which was about 500 years before the birth of *Chriſt*; they continued an obſcure people, holding little correſpondence with other nations, for ſeveral centuries. Thus their * characters, and manner of writing, were kept, in a great meaſure, peculiar to themſelves; which *characters*, as I have obſerved before, were the

* Mr. *Chambers*, in his *Cyclopaedia*, tells us, that the *Rabbinical Hebrew character*, (uſed by the modern *Rabbins*) is a good neat character, formed of the *ſquare Hebrew* by rounding it, and retrenching moſt of the angles, or corners of the letters to make it the more eaſy and flowing. Thoſe uſed by the *Germans* are very different from the *Rabbinical character* uſed every where elſe, though all formed from the ſquare character, but the *German* is more ſlovenly than the reſt.

The *Rabbins* frequently make uſe either of their own, or the ſquare *Hebrew* character, to write the modern languages in. There are even books in the vulgar tongues printed in *Hebrew characters*; inſtances whereof are ſeen in the *French King's* library.—*Artic. Heb. Character.*

*ſquare*

*ſquare Hebrew letters*, that are retained in manuſcript, and printed copies of the *Old Teſtament* to this day. It is from the *Samaritan alphabet* therefore, that we muſt trace the *original* of the characters uſed in writing, by many ſubſequent nations. Now theſe *Samaritan characters*, I find, are variouſly called by many authors, * *Phoenician*, or *Cananaen*, or *Aſſyrian*; ſo that from thence they ſeem to have been the characters, that were uſed by thoſe different people. And as the *Phoenicians* became famous, by their extenſive trade and commerce, in many parts of the world, (into ſome of which, in all probability, they introduced their *literal characters*, and manner of writing) it is no wonder that they gained the credit of being the *inventors* of letters; which notion has been tranſmitted down to poſterity by ſeveral *Roman* authors in particular. *Pomponius Mela* in the 3d chapter of his firſt book aſſerts, "That the *Phoenicians*, amongſt divers other

* *Nam (literae) quas Hebraicas vocamus, non tam Hebraicae ſunt quam Aſſyriae; verè enim Hebraicae ſunt, quibus Abraham, inclyta Heberi progenies, & poſteritas ejus, uſa eſt; ſunt verò iſtae Cananacae, ſive Phoeniciae.—Voſſius* de Art. Gram. Lib. i. c. 9.

*Herm. Hugo* is of opinion, that from the *Hebrew* letters, (which he takes to be the moſt ancient) were formed thoſe called *Aſſyrian*, or *Babylonian*, or *Syrian*, or *Aramean*; and from the *Syrian* or *Aramean* characters were made the *Imaelitiſh*, or *Arabian*, which are now uſed by the *Turks*, *Tartars*, and *Saracens.—De prima Orig. Scrib.* p. 29.

"arts,

" arts, invented or deviſed *(literas, & literarum* " *operas)* that of forming letters, and making " books." The following lines alſo in *Lucan* have been frequently quoted as a proof thereof.

*Phoenices primi, famae ſi creditur, auſi*
*Manſuram rudibus vocem ſignare figuris.*
*Pharſal.* Lib. iii.

Which lines are thus, with a peculiar force and elegance, paraphraſed in *Engliſh* by Mr. *Row.*

*Phoenicians firſt, if ancient fame be true,*
*The ſacred myſtery of letters knew;*
*They firſt by notes, in various lines deſign'd,*
*Expreſs'd the meaning of the thinking mind;*
*The pow'r of words, by figures rude convey'd,*
*And uſeful ſcience everlaſting made.*

But the *falſehood*, or at leaſt *unlikelineſs*, of this notion will appear very plain to thoſe, who bear in mind the arguments I have uſed before in the ſecond chapter of this book, where I aſſign, and I think with the higheſt probability, the *invention* of writing to the *Chaldeans.*

## SECT. II.

Moſt authors, who have written upon this ſubject, aſcribe the firſt uſe of letters amongſt the

the *Greeks*, to * *Cadmus*. We are told, that *Cadmus* was the ſon of *Agenor*, a king of the *Phoenicians*, but originally deſcended from *Egypt*. Whatever might be the occaſion of his travels, he is ſaid to have ſettled in that part of *Greece*, which is called *Baeotia*, and there to have built the city of *Thebes*, after he and his brother *Phenix* had firſt founded the kingdom of *Tyre* and *Sidon*. Thither alſo he brought the knowledge of *letters*, and conſequently the art of writing; which muſt have been the firſt beginning of all the

* *Concors penè veterum ſcriptorum opinio eſt, Graecos à Phoenicibus literas eſſe mutuatos; & ante Cadmi aetatem, nullas apud Graecos extitiſſe literas.* — *Montfaucon*, Palaeogr. Graeca, p. 115.

A modern author, who has written learnedly upon this ſubject, is of opinion, and endeavours to prove that the *Greek alphabet* was formed from the *Coptic*, or ancient *Egyptian letters*, (which *Cadmus* brought out of *Egypt*) and not from the *Phenician*, which has been the common tradition, as Monſieur *Montfaucon* obſerves, in the note juſt recited. That author's words are theſe:

" Similitudo illa, quae in literis Copticis conſpicitur, " non eſt ab imitatione ſcripturae Graecae, ſed à cogna- " tione cum literis primitivis, naturalibus, & archetypis, " à Mercurio inventis. Et cum literae Graecae non " poſſunt eſſe aliae, quam literae vulgares Aegyptiorum, " à Cadmo ex Aegypto profugo, in Graeciam illatae, mi- " rum videri non debet Graecas literas cum Copticis in " forma convenire, quia filiam matri ſimilem eſſe con- " venit."—*Wachter*'s Naturae & Scripturae Concordia, p. 210.

the learning, that the *Greeks* were ſo famous for afterwards. This was near fifteen hundred years before the birth of *Chriſt*; much about the time the children of *Iſrael* began to ſojourn in the wilderneſs, when they were come out of the land of *Egypt*. As *Herodotus* is the firſt writer (that I know of) who mentions this fact of *Cadmus*'s bringing the knowledge of letters out of *Phoenicia* (or from *Egypt*) into *Greece*, I will in the firſt place recite what he ſays of it; for I believe many ſubſequent authors copy the main of the ſtory from him, though they have embelliſhed it with ſome additional circumſtances. In his fifth book entitled *Terpſichore*, he tells us, "That thoſe *Phoenicians*, who accompanied "*Cadmus* into *Greece*, and ſettled there, among "many other arts, and ſciences, introduced into "that country the knowledge of *letters*, which "as it appears to me, the *Greeks* were ignorant "of till then; their firſt letters were ſuch as "were in uſe among the *Phoenicians*; but ſome "time after, they altered them a little, both "with regard to their make and ſound; and "as at that time many of the neighbouring "parts were inhabited by ſuch as were origi-"nally *Ionians*, who alſo had received their let-"ters from the *Phoenicians*, they mixed the "one with the other; and hence thoſe cha-"racters were termed *Phoenician*, becauſe they

" were brought out of *Phoenicia* into *Greece*." To this account a little after he adds: " I my-" ſelf ſaw at *Thebes* in *Baeotia*, in the temple of " *Iſmenian Apollo*, three *tripods*, that had in-" ſcriptions upon them in *Cadmeïan* letters, " which very much reſembled the *Ïonic*; one " of the tripods was dedicated by *Amphitryon*, " the ſecond by *Scacus*, and the third by *Lao-" damas*."

* They who compare the *Phoenician* letters with thoſe, that are called *Ïonic*, or *Cadmeïan*, will find many of them are made by inverſion, ſome ſtanding the contrary way, and others

* *Veteres illas Ïonicas literas aliquantùm diverſas fuiſſe à Phoeniciis——fatemur quidem aliquantùm ſimiles Phoeniciis extitiſſe Ïonicas illas literas, quas nunc in Baudelotiano, & Farneſiano marmore obſervamus; verùm in quibuſdam literis, ut habet Herodotus, aliquid intererat diſcriminis, quemadmodum hodieque inter Samaritanas, & priſcas illas Ïonicas literas, quae ſuperſunt, aliquid diſſimilitudinis intercedit.—Montfaucon, Palaegr. Graec.* p. 116.

By what this learned gentleman obſerves in this, and other places of his book, it appears that *variations* were made, from time to time, in the ancient *Greek* alphabet, with regard to the make and form of the letters; which one need not wonder at, as the ſame thing, I believe, has happened, more or leſs, to all *alphabets* that have been invented. So that it would be a very *difficult*, if not *impoſſible* taſk, to procure and exhibit copies of all the *alphabets*, that have been uſed by the various nations, that are in the world. But, *In magnis voluiſſe ſat eſt*; and, *Eſt quodam prodire tenùs, ſi non datur ultra.*

# *A Synopsis of the Greek Letters; taken from* Dr. Bernard's *Table printed A. D 1689.*

*p.t 1. pag. 99.*

| | *Cadmus's or the Ionic Alphabet, 1500 Years before Christ Or the Phoenician inverted.* | | | *Simonides's or the Attic Alphabet. 500 Years before Christ* |
|---|---|---|---|---|
| Αλφα | Λ Α Α *a* | Ι ι | F Ν | Α Α Α Α |
| Βηλα | Β *b* | ΙΙ 2 | ꟼ | Β Β |
| Γαμλα | Γ *g c* | ΙΙΙ 3 | ˥ | Γ Γ γαμμα Δ δελτα |
| Δελτα | Δ *d dh* | ΙΙΙΙ 4 | ᐊ | Ε Ε εψιλον |
| Ει | Ε *e* | Γ 5 | Ǝ | F ϛ 6 ϛ Βαυ ἐπίσημον *or the mark for 6* |
| Fαυ | F ϛ *f v* | ΓΙ 6 | ϰ Ζ | Ζ |
| Ζηλα | Ζ *z* | ΓΙΙ 7 | Χ ϡ | Η |
| Ηλα | Η *h ch* | ΓΙΙΙ 8 | Θ ǂ | Θ Θ |
| Θηλα | Θ *th* | ΓΙΙΙΙ 9 | 6 ∇ | Ι Ι |
| Ιωτα | Ι Ι *i* | Δ 10 | ᛉ Ν | Κ Κ |
| Καππα | Κ Κ *c k* | ΔΔ 20 | ɣ ɣ | Λ Λ |
| Λαμδα | Λ Λ Λ *l* | ΔΔΔ 30 | ∠ | Μ Μ |
| Μυ | Μ *m* | ΔΔΔΔ 40 | Ш | Ν |
| Νυ | Ν Σ *n* | ΓΔ 50 | ב | Ξ Ξ |
| Ξιμα | Ξ *x* | ΓΔΔ 60 | ◊ | Ο |
| Ου | Ο *o* | ΓΔΔΔ 70 | ∇ ∇ | Γ Ϝ Π |
| Πιφι | Γ *p ph* | ΓΔΔΔΔ 80 | ɔ | ϙ ϙ Ɛ ϛ ϙ Κοππα *or the mark for 90* |
| Σαδδι | ϡ *ſs* | ΓΔΔΔΔΔ } 90 | ϡ | Ρ |
| Κοππα | ϙ ϙ *q* | Η 100 | Ρ | Σ ϡ *Sanpi, or the mark for 900* |
| Ραηςως | Ρ *r* | ΗΗ 200 | ϙ | Τ |
| Σαυ | ξ *sh* | ΗΗΗ 300 | W | Υ Υ |
| Ταυ | Τ *th* | ΗΗΗΗ } | Ν | Φ. Χ Χ. Ψ Ψ. Ω Ω. |

| 33a. before Christ | A.D. 306 | A.D. 527 | A.D. 610 | A.D. 716 | A.D. 800 | A.D. 900 |
|---|---|---|---|---|---|---|
| Α Α Α | Α α | α | α α | α α | Α α | Α α |
| Β Β Β | Β | Β | Β | u Β | Β | Β β |
| Γ | Γ Γ | Γ | Γ | γ γ | Γ | Γ |
| Δ Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ δ | Δ | Δ δ |
| Ε Ε Ε | Ε Ε | Ε | Ε | ε | Ε | ε |
| ϛ F F δίγαμμον | ϛ | ϛ | ϛ | ϛ | ϛ | ϛ |
| Ζ Ζ Ζ | Ζ Ζ | Ζ | Ζ | ʒ ζ | Ζ | ʒ |
| Η Η Η | Η | Η | Η Η | h h n | Η | η h η |
| Θ Θ ⊗ ⊟ | Θ | Θ | Θ | θ | θ | θ ϑ |
| Ι Ε Ι | Ι ι | Ι Ι | Ι | ι | ι | ι |
| Κ Κ | Κ Κ | Κ | Κ | κ u | Κ | κ ϰ |
| Λ Λ Λ | λ λ | λ λ | λ | λ λ λ | λ | Λ λ |
| Μ Μ Μ | Μ | Μ Μ | Μ | μ μ | Μ Ӿ | m μ |
| Ν | Ν | Ν | Ν | ν | Ν | n ν ν |
| Ξ Ξ Ξ | ξ ξ ξ | ξ | ξ | ξ | ξ | ξ ξ |
| Ο ◊ □ | Ο | Ο | Ο | ο ◊ | Ο | ο |
| Π Π | Π Π | Π Π | Π | ϖ ϖ | Π | ϖ |
| ϛ ϛ κοππα | ϛ | ϛ | ϛ | ϛ ϛ | Ч | ϛ |
| Ρ Ρ | Ρ Ρ | Ρ | Ρ | Ρ Ρ | Ρ Ρ | ρ |
| Σ C S Ε | C | C | C | c σ | C | s ς 6 |
| Τ Τ | Τ Τ | Τ | Τ | Τ Τ | Τ | τ Τ |
| Υ Υ Υ Υ | Υ Υ | Υ | Υ | υ | Υ | y υ |
| Φ Φ Φ Φ | Φ Φ | | Φ | φ | Φ | φ |
| Χ | Χ Χ | Χ | Χ | Χ Χ | Χ | Χ |
| Ψ Ψ | Ψ | | Ψ | Ψ | Ψ | Ψ |
| Ω ω Ω ω | ω ω | ω ω | ω | ∞ ω | ω | ω |
| ϡ Sanpi | ϡ | ϡ | λ | ↑ | ϡ | ϡ |

*Num. figures*

| A.D. 1000 |
|---|
| 1 ι |
| 7 Ζ 2 |
| 3 3 μ |
| ϗ 4 ρ |
| 5 9 5 8 |
| 6 6 6 |
| λ 7 |
| 8 8 |
| 9 9 |
| 10 |
| *A D 800* |
| ι |
| ρ |
| ω |
| ϻ |
| δ |
| y |
| v |
| Λ |
| 9 |
| 10 |

turned upſide down; ſo that it is probable, that when thoſe alterations were made, they alſo changed the old way of writing, from the right hand to the left, to the way, that we now uſe of writing from the left to the right.

*Pliny*, who is copied by many ſucceeding authors, relates, that the *Greeks* at the firſt had but *ſixteen* letters, viz. Α. Β. Γ. Δ. Ε. Ι. Κ. Λ. Μ. Ν. Ο. Π. Ρ. Σ. Τ. Υ. and that afterwards, in the time of the *Trojan war*, (above two hundred years after *Cadmus*'s arrival into *Greece*) *Palamedes* added theſe *four*, Θ. Ξ. Φ. Χ. And *Simonides* (four hundred years after that) added the *four* following: Ζ. Η. Ψ. Ω. So that there paſt the ſpace of 600 years, at leaſt, before the *Greek* alphabet was perfected. In which time it is no wonder, that their characters received ſome alteration, in the *make* and *ſhape* of them, as they alſo did afterwards; which, I believe, is a thing common, as I have obſerved before, to the *alphabets* of all nations.

## SECT. III.

* That the *Latins* received their letters from the *Greeks*, there is, I think, little reaſon to doubt.

* *Latinas literas Carmentis Nympha (alias Nicoſtrata) prima Italis tradidit.—Iſidor. Orig.* Lib. i. c. 4. The ſame author tells us, in the ſame place, that the *Latins* borrowed y.

doubt. Of this the ſimilitude of their characters is a ſingular proof. *Tacitus*, in his eleventh Annal, aſſerts, that the ſhape of the *Latin* letters is the ſame with the moſt ancient ones of the *Greeks*. And *Pliny*, in the 63d chapter of the ſeventh book of his Natural Hiſtory, tells us, that the ancient *Greek* letters were nearly the ſame with thoſe, that were then uſed by the *Romans*, as appears from an inſcription, on an old *Delphic* plate of braſs, that was extant in his time, in the *Palatine* library. But when, and by whom, they were particularly introduced into *Latium*, authors are not agreed. * Some ſay, this was done by *Evander* the *Arcadian*; or his mother *Nicoſtrata*, who is ſometimes called *Carmenta*. Others ſay, that *Saturn* brought the knowledge of letters into *Italy*, when he fled from his ſon *Jupiter*, and there concealed himſelf. Others attribute the firſt uſe thereof to the *Pelaſgi*,

and z. from the *Greeks*; which were not in uſe among them till the time of *Auguſtus*; and alſo x. So that for y. before that time, they uſed i. and for z. they writ ſſ; and for x. they put cs.

* *Latini* ſuas literas accepêre ab *Evandro Arcade*, ut vult *Tacitus*; ſed *Iſidorus* hanc laudem magis *Nicoſtratae*, matri ejus attribuit. *Saturno* alii inventum id aſcribunt; ſed notum, communia multa cum *Saturno Evandrum* habuiſſe. Alii ad *Pelaſgos* id referunt; quorum quidquid ſit, manet *Latinos* literas à *Graecis* accepiſſe.—*Hofman.* Lexicon. ſub *Litera*.

*Pelaſgi*, on their ſettling in that country about 150 years after *Cadmus*'s arrival into *Greece*.

*Petrus Crinitus*, who taught the *Belles Lettres* in *Italy* about two hundred and fifty years ago, recites in his 17th book, *De Honeſta Diſciplina*, ſome verſes, which he ſays, he found in a very old book (I can trace them no further) briefly exhibiting the ſeveral perſons, to whom the *invention* of letters has been attributed. They ſeem to me to be only a ſketch of *memorial verſes*, which ſomebody had compoſed at random for private uſe, rather than a juſt, and preciſe account of facts. However, having brought down my hiſtory of *letters* thus far, and they being quoted by many writers upon this ſubject, I think it not amiſs to give them a place here, though I lay no great ſtreſs upon them *.

*Moyſes primus Hebräicas exaravit literas.*
*Mente Phoenices ſagaci condiderunt Atticas.*
*Quas Latini ſcriptitamus edidit Nicoſtrata.*
*Abraham Syrus & idem repperit Chaldäicas.*
*Iſis arte non minore protulit Aegyptias.*
*Gulfila promſit Getarum quas videmus literas.*

* Upon theſe lines *Cornel. Agrippa* makes the following remark (*De Vanit. Scient.* Cap. ii.) "Septem itaque literarum genera antiquitùs praecellebant; Hebraeae, Graecae, Latinae, Syriae, Chaldaeae, Aegyptiae, & Geticae, de quibus in pervetuſto codice hos ſequentes verſiculos ſeſe legiſſe refert Crinitus."

The meaning whereof, for the ſake of the *Engliſh* reader, I thus expreſs.

*Moſes at firſt the Hebrew letters made,*
*The Attic by Phoenicians were eſſay'd;*
*Nicoſtrata to Latium letters gave,*
*And the Chaldeans theirs from Abraham have;*
*Who to the Syrians did the ſame impart;*
*But to th' Egyptians Iſis taught that art;*
*The Gothic letters, us'd in writing now,*
*To the induſtrious Gulphilas we owe.*

This *Gulphilas* (or *Ulphilas* as others write his name) was a biſhop of the *Goths* in *Maeſia*, about the year 370, who tranſlated *the Bible* into the *Gothic tongue* *, which might occaſion the tradition of his having *invented* thoſe letters; for ſeveral are of opinion, that the *Gothic character* was in uſe long before his time.

## SECT. IV.

On the increaſe of the *Roman* empire, which roſe by ſlow degrees from the firſt building of the city, about 750 years, before the commencement of the Chriſtian aera, (in the time of the prophet *Iſaiah*) it is no wonder that they carried their *language*, and the † *characters* thereof, with their

* Vide *Socrat. Hiſt. Eccleſ.* Lib. iv. c. 27.

† According to *Quintilian*, the number, form, and power of the *Roman* letters were not the ſame in his time, that they

*A Synopsis of the Latin Letters; taken from* Dr. Bernards *Table printed A.D. 1689.* *pt. 1. pag. 103.*

| | Before Christ 714. | A.D. 1. | A.D. 300 | A.D. 400. | A.D. 500. | Franco 500. | Saxon 500. | Gothic 388. |
|---|---|---|---|---|---|---|---|---|
| | A.A.A. | A.A.A. | A.A.a. | A.A.a. | A.A.a. | A.A. | A.a. | A.a. |
| | B.B. | B. | B.b. | B.b. | B.B.b. | D. | B.b. | B.B. |
| | C.Γ.K. | C.C. | C.C.c. | C.G. | C.C. | C. | C.c. | Γ.Γ. |
| | D.Δ.⊙ | D. | D.D.d. | D.d.δ. | D.d.d. | D.d. | D.δ. | Δ.Δ. |
| | E.Ĕ. | E.E.E. | E.E. | E.E. | E.E.E. | E. | E.e. | E.E. |
| | F.F.ϕ. | F.F.F. | F.F. | F.F. | F.F.F. | F.F.F. | F.F. | F.F. |
| | G.Γ.* | G.G.G. | G.G. | G.G. | G.G.g. | G.G. | G.Ʒ. | G.G. |
| | H.H.X. | H.H. | H.h.h. | H.h. | h.h. | H.h. | h.h. | H.H. |
| | I.I. | I.I. | I.I. | I.I. | I.I. | I. | I.I. | Ψ.Θ. |
| | K.K. | K.K. | K. | K. | K. | K. | K.K. | I.I. |
| | L.Λ. | L.L.L. | L.L. | L.L. | L.L.L. | L. | L.L. | K.K. |
| | M.M. | M.M. | M.m. | M.m. | m.m. | m.M.H. | m.m.ш. | Λ.Λ. |
| | N.N. | N. | N.N. | N.N.N. | N.N. | N. | N.n. | M.M. |
| | O.Ŏ. | O. | O.O. | O. | O.O. | o.◇. | O.o. | N.N. |
| | P.Γ.Γ. | P.P.P. | P.P. | P.P. | P.p. | P. | P.p. | Ϩ.Ϩ.O. |
| | Q.q. | Q.Q. | Q.Q.q. | q.q. | Q.q. | Q. | C.p. cu | Π.Π. |
| | R.P. | R.R. | R.R. | R.R. | R.r. | R.p. | R.p. | U.Q.a. |
| | S.Σ.Ξ. | S.S. | S.S.S. | S.S. | S.S.Γ. | S.Ɔ.Ɛ. | S.S.r. | K.R. |
| | T.T. | T.T. | T.T. | T.T. | T.T.T. | T. | T.Ʒ. th Đ. | S.S. |
| * | V.Ō.Y. | V. | V.U.U. | U.V. | U.U.a. | V.U. | and Ð.p. | T.T. |
| * | X.Ξ. | X. | X.X. | X.X. | X.X. | X.X. | U.W.p. | Ω.U. |
| * | Y. | Y.Y. | Y. | Y.Y. | Y. | Y. | X.X. | Θ.ω.W. |
| * | Z.Z. | Z.Z. | Z.Z. | | | | Y.Y.Z. | X.Y.Y.Z. |

*This Alphabet is formed from the Ionic except five Letters.*

their conqueſts, into different parts of the world. And where any colonies of that people were ſettled, the *Roman* tongue, and the *alphabet* of their letters, were very likely to take place; eſpecially where they had little or no uſe of *writing* before; for ſome maintain, that in many countries, they were without the knowledge of letters, till even the decline of the *Roman* empire. *Tacitus* tells us, that in his time, the *Germans* had no knowledge of letters among them; his words are, * *Literarum ſecreta viri pariter ac foeminae ignorant.* But this, I think, muſt be underſtood in a limited ſenſe, as ſpoken of ſuch as lived in ſome *obſcure parts*; or of the *moſt ignorant* amongſt them; for he makes mention, but a little before, of certain tombs, and monuments in the confines of *Germany* and *Rhoetia*, that had inſcriptions upon them, in *Greek letters.*

We have little knowledge of the manners, and cuſtoms, of the inhabitants of *Great Britain*, before *Julius Caeſar* brought the *Roman* eagles hither; and from the ſhort account, that both he, and *Tacitus* give of them, we can form no

they were in former ages; he remarks in particular, that they had not ſo many letters at the firſt. His words are theſe: *Illa vetuſtiſſima tranſeo tempora, quibus & pauciores literae, nec ſimiles his noſtris earum formae fuerunt, & vis quoque diverſa.*—Inſtit. Lib. i. c. 7.

* *De Situ*, &c. *German.*

very advantageous idea of their *learning*. However it is, I think, not to be doubted, but that they had the uſe of *letters* amongſt them; what *kind of letters* they were, we cannot be certain; but it is moſt probable, that they were ſuch as were repreſented in the *Greek* alphabet at that time. * Sir *John Priſe*, in his *Hiſt. Brytan. Defenſio*, delivers it as his opinion, that the ancient *Britains*, long before *Caeſar*'s time, made uſe of the *Greek* characters, in their writings. † One *Nennius*, who died about 50 years before the birth

* Sir *John Priſe*'s words are theſe: "Hinc liquet quod "Brytannis, longè ante Caeſaris tempora, non defuerit "literarum ſubſidium, quibus ſuas res geſtas poſteritati "tranſmittere poſſent." And again, "Atque ut Graecis "literis quondam uſus fuiſſe credam, & hoc plurimùm "me movet, quòd licet Latinis characteribus utantur "nunc Brytanni, totidem tamen numero, & eodem ſono "habent quot Graeci."—Pag. 3. and 4.

† Concerning this *Britiſh Nennius*, Mr. *Hearne* in his preface before the Hiſtory of *Gulielmus Neubrigenſis*, has the following words, which are a further confirmation of what I alledge, in favour of the ancient *Britons* knowledge of letters. *Quum verò Bardi memoriae tantoperè indulgerent; neque ſcriptis vel dogmata, vel etiam res geſtas mandarent; neutiquam quidem eſt mirandum tam diù ipſos literas ignorâſſe Britones; eas primùm inveniente Nemnio, vel potiùs Nennio.* This acknowledgment alſo may, I think, be ſafely extended further, as a proof of the ancient *Britons* prior knowledge of *letters*; for we cannot ſuppoſe, that *Nennius* would have compoſed their hiſtory, in their own language, if they had not underſtood *writing*; ſo that he cannot well be counted the inventor of their letters.

of *Chriſt*, is ſaid to have been the firſt, who writ a hiſtory of the ancient *Britains*, in the *Britiſh* language; which hiſtory, another *Nennius*, a monk of *Bangor* in *Wales*, about the year 620, is ſaid to have tranſlated out of the *Britiſh* original into *Latin*, and to have made many additions thereto. If this account may be depended upon, it is a proof, that the ancient *Britains* had the uſe of *letters*, though we don't certainly know the *make*, and *faſhion* of them, before the *Romans* ſet foot on *Britiſh* ground. The learned *Selden* alſo, will have *Caeſar*, where he ſpeaks (Lib. vi.) of the *Druids*, to mean no more, than that religious matters, (or the rites and ceremonies uſed in their ſuperſtitious uſages) were never *writ* down; but, that in all ſecular affairs, they made uſe of *writing*; a conjecture natural enough, ſays the hiſtorian, and very probably true. *Kennet's Hiſtory of England*, Vol. i. pag. 1.

I cannot therefore ſubſcribe to the opinion of a late laborious antiquarian, who ſays, "That "the poor illiterate *Britons* (as he verily believes) "were entire ſtrangers to letters till the coming "of the *Romans* amongſt them; nothing certain "either by tradition, hiſtory, or ancient fame, "can be gathered to the contrary; for thoſe "ſuppoſed *Britiſh coins*, in the collection of the "curious, are as diſputable as any other marks "of their knowledge." *Drake's Hiſtory of York*, p. 399.

Thus

Thus upon the whole, I cannot but think it reaſonable to ſuppoſe, that the *ancient Britains* had the uſe of the *Greek*, or *Roman* characters, till the time that the *Saxons* came and poſſeſſed themſelves of the greateſt part of *England*, about twelve hundred years ago, having made terrible havock among the natives, by fire and ſword, and driven the ſcattered remains of them into a little corner of the nation, now called *Wales*.

## SECT. V.

On the arrival of the *Saxons* in *England*, they either brought with them, or * invented after their

* Our learned *Sheringham* is of opinion, that the *Saxons* did not bring *that character* over with them, but that they invented it here in *England*, after their converſion to *Chriſtianity*, becauſe the *Runic* was ſo commonly uſed in *magical practices*. There is ſome plauſibility in this argument; but I have not been able yet to convince myſelf of the truth of it, from undoubted facts.—*De Anglor. Gent. Orig.* p. 293.

*Humph. Wanley*, in his preface to *Antiqua Literatura Septentrionalis*, gives his opinion of the *Anglo-Saxons* manner of writing in the following paragraph; which, though ſomewhat long, I believe my learned reader will not be diſpleaſed with, as it is taken from ſo learned, and curious an antiquary. " Majores noſtras *Jutas*, *Anglo-Saxoneſque*, " cum in *Britanniam* advenirent, literarum prorſus rudes " (quod aliqui putant) fuiſſe, adeò non credo, ut illos ſe- " cum *Runas* (ſive *Gothicas literas*) attuliſſe, mihi perſuaſum " eſt,

their converſion to *Chriſtianity*, a peculiar character of writing; which obtained for many years after, amongſt the inhabitants of this kingdom. Their *alphabet*, both of *capital* and *ſmall* letters, I ſhall here exhibit to the reader's view, that he may obſerve, wherein they differ from the *Roman*, from whence they ſeem undoubtedly to be formed.

ABEDЄFGHIKLMNOPRSTÐþUVXYZ.

a b c ƅ e ƒ g h i k l m n o p ꝓ ꝛ ꞇ ꝺ þ u ƿ x y z.

a b c d e f g h i k l m n o p r ſ t th.th. u w x y z.

In this character many books were written, in this nation, during the government of the *Saxon* kings; which have been ſince printed, and *Latin* and *Engliſh* (I may more properly ſay,

" eſt. Valde igitùr allucinati eſſe videntur, qui *Saxones* " noſtros *Romanorum* literarum cognitionem ab *Hibernis* " cepiſſe dicunt, quemadmodum vir ille doctus *Rodericus* " *O Flaharti* in *Ogygia ſua*." And again he further adds, " *Runis* ſuis ſenſim relictis, *Romanorum* characteres uſurpârunt *Anglo-Saxones*; ſic manus, quae in uſu apud *Romanos* erant, in ſcribendo imitati ſunt; Eae autem trium " generum fuerunt, (i. e. *Uncialis*, *Rotundior*, *Minuſcula*.) " *Rotundioribus* characteribus uti ſolebant librarii in de- " ſcribendis communis uſûs libris; cujus ſcripturae gene- " ris multa exemplaria apud nos reſtant. Ab illa (manu) " temporis decurſu, natae ſunt manus illae omnes, quas " *Fori* technicis verbis, *the Pipe-hand*; *the Round-text-hand*; " *the Exchequer-hand*; *the Square-text-hand*; *the Chancery-* " *hand*; *the Court-hand*; *the Secretary-hand*, vocitamus."

ſay, * *modern Engliſh)* verſions made therefrom The hand is plain, diſtinct, and clear; and when well written graceful. And I don't find, but that this hand, with a mixture of the *Runic*, prevailed alſo during the ſpace of time, that the *Danes* obtained the ſovereign power in this kingdom, to the coming in of the *Normans* in the eleventh century; when the *Roman* character again more generally took place; though in nothing ſo fair a manner, as that which the *Saxon* had been written in. On which account, our laborious and accurate antiquary *T. Hearne* complains, " That rude hands came into faſhion, " after the *Normans* had invaded *England.* The " manuſcripts, (ſays he) belonging to the mo-

* They who came into *Britain* with *Hengiſt*, were *Saxons*, *Jutes*, and *Angles*, from the *Cherſoneſus Cimbrica*, or *Denmark* (or the dukedom of *Holſtein.*) Thoſe old books, written in *England* before the conqueſt, we now commonly call *Saxon*, though *Engliſh* they called it then, and is for ſubſtance the ſame with our language now; for our *monoſyllables* are generally the ſame, that they were before the conqueſt; of which ſort the *Saxon* did much conſiſt.—Directions for the Study of *Eng. Hiſt. and Antiquit.* By T. B. of Q. Coll. Oxon. 1656.

* The oldeſt *Saxon* MSS. that is extant, we are told, is a Gloſs on the Evangeliſts, written by *Eadfride*, Biſhop of Holy Iſland, *Anno* 700. There is alſo a beautiful MS. of the New Teſtament in *Saxon*, about a thouſand years old, in the library belonging to *Morbac-Abby* in *France.*—See *Voyage Litteraire de deux Benedictins*, Part ii. p. 138.

" naſtic

" naſtic affairs, that were written after that pe-
" riod, are not oftentimes to be read without
" great difficulty."

*H. Corn. Agrippa* relates (in his book *De Vanitate Scientiarum*, Lib. i. c. 2.) " That the ac-
" cient *Franci*, who made themſelves maſters
" of ſome parts of *Gaul*, under *Marcomirus* and
" *Pharamond*, in the 5th century, had letters
" not much unlike to the *Greeks*; and that one
" *Waſtald* wrote a hiſtory of their affairs, in that
" character, and in their own language; and
" that another *alphabet* was deviſed by one *Do-*
" *racus*, very different from that of *Waſtald*;
" and that another alphabet was invented by one
" *Hichus*, a *Frank*, who came out of *Scythia*
" along with *Marcomirus*, and ſettled near the
" mouth of the *Rhine*." But as it is not known from whence * *Agrippa* took this anecdote, and not

* *H. Corn. Agrippa* was a great genius, and a man of vaſt reading; his treatiſe, *De Occulta Philoſophia*, manifeſtly proves it. But he made a whimſical application of his talents. His head ſeems to have been turned to every thing, that had the appearance of *marvellous*, and *myſterious*; things that are inſignificant in themſelves, or evidently contrary to ſenſe, reaſon, and experience, engaged his whole attention. Thus, in a formal and ſerious manner, he gives us in the aforeſaid book many alphabets of letters, that never had any real exiſtence. It looks as if he was eaſily impoſed upon, or had a mind to impoſe upon others. His alphabets called *Scriptura Coeleſtis*; *Scriptura Malachim*; and

not being corroborated by the concurrent teſtimony of any ancient hiſtorian, it meets but with little credit. So that a mixture of the *Greek* and *Latin* characters appears to have been all along, the moſt common in *France*.

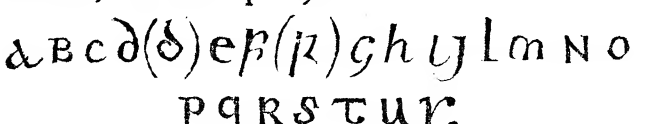
## SECT. VI.

There was however a character much uſed in *France*, for the ſpace of 300 years at leaſt, from 450 to 750, called the *Merovingian* character; in which many manuſcripts ſtill remain, particularly in the *French* libraries. It had the name of *Merovingian* from *Meroüée*, the firſt king of *France* of that race, which ended in *Childeric* III. *Anno Dom.* 751. In the *Voyage Litteraire* of two learned *Benedictins*, (who viſited moſt of the abbies in *France*, in 1712, and 1713.) I find (in Part ii. pag. 136.) that they ſaw in the abby of *Moyen-Moutier* in *Lorraine*, a manuſcript written in the 3d year of king *Childeric*, in theſe *Merovingian* letters, containing the Epiſtles of St. *Jerome*. And in the library belonging to the abby of *Morbac*, they

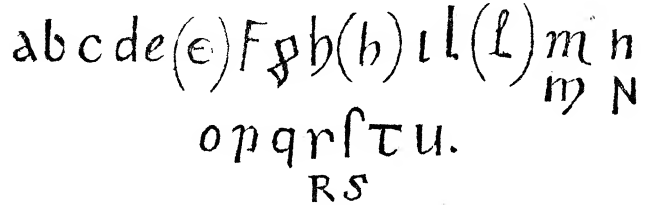
and *Scriptura Tranſitus Fluvii*; though he ſays he found them in the *Jewiſh Cabaliſts*, are mere fancies, unworthy the notice of a man of his erudition, and reading. And the worſt of it is this, that others miſled by his *name*, and *example*, have copied him over and over, to the propagating of a ſpecies of adulterate knowledge, and the abuſe of the unlearned, and unwary.—*De Occulta Philoſ.* p. 316.

ſay

ſay (Part ii. p. 138.) there are the morals of St. *Gregory*, in the ſame character. And likewiſe *Boëthius*, *De Conſolatione Philoſophiae*, *en Lettres Lombardes*. What theſe * *Lombardian letters* are, I cannot ſay; having never met with an alphabet thereof, nor ſeen any book written in that character, that I remember. But an alphabet of the *Merovingian* letters, I give here below; taken from a manuſcript of the 6th century, as I find it copied, in *Spectacle de la Nature*, Vol. vii. p. 190.



And how little the *French* manner of writing was altered, in four or five hundred years more, may be ſeen in the following *alphabet*, which is copied from two MSS. of the 10th and 11th century, as ſet forth in the ſame book, p. 142.



* In the abby of *Tournus* in *France* there are two Bulls of Pope *John* VIII. (about the year 872.) which are written in the *Lombardian* letter upon paper made of the rind of ſome tree *(ſur de l'ecorce.)* — *Voyage Litteraire*, p. 231.

SECT.

## SECT. VII.

In *Spain*, we are told that the *Gothic* letters were in uſe amongſt the inhabitants of that nation, till by a council held at *Toledo* in 1117, they were ordered to change them for thoſe of the *French*. In many of the northern countries, particularly in *Denmark*, and *Sweden*, the **Runic* character was in vogue for a long while; and though the *Runic* letters are called *Gothic* by ſome writers, yet their alphabets are ſo different, that they ought not to be confounded. Thoſe

* Mr. *Pope*, in his *Temple of Fame*, has theſe lines:

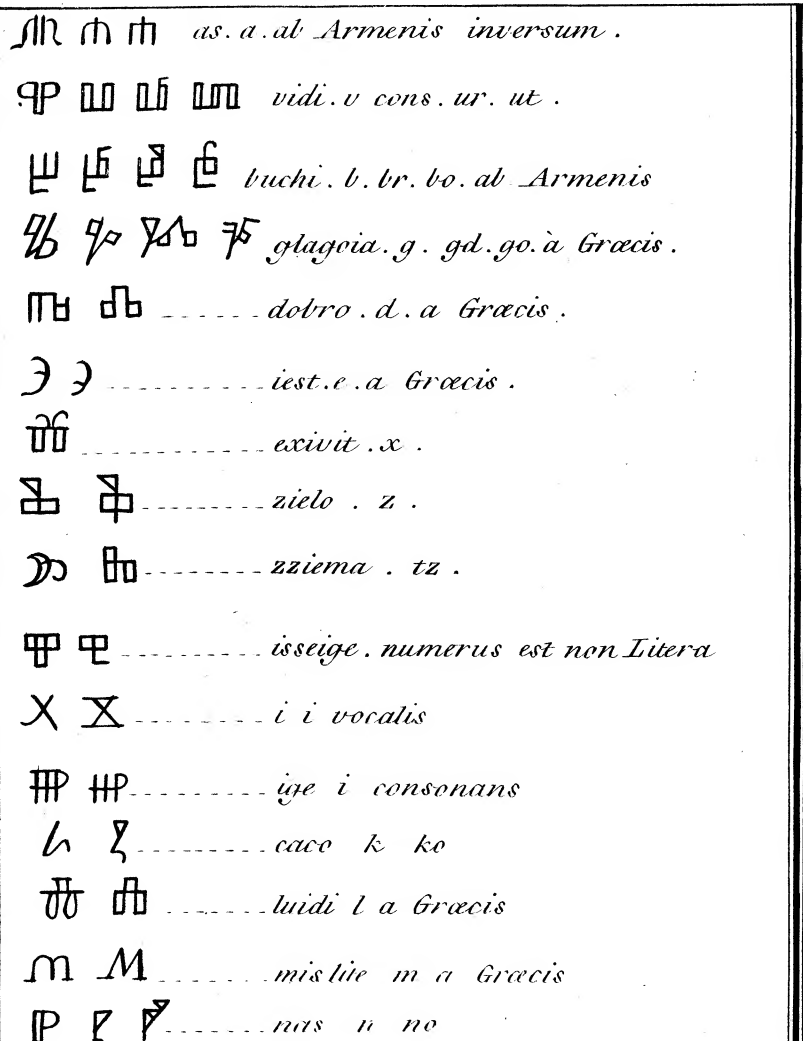
Of *Gothic* ſtructure was the northern ſide
O'erwrought with ornaments of barb'rous pride.
There huge *Coloſſes* roſe, with trophies crown'd,
And *Runic* characters were grav'd around;
There ſat *Zamolxis* with erected eyes,
And *Odin* here in mimic trances dies.

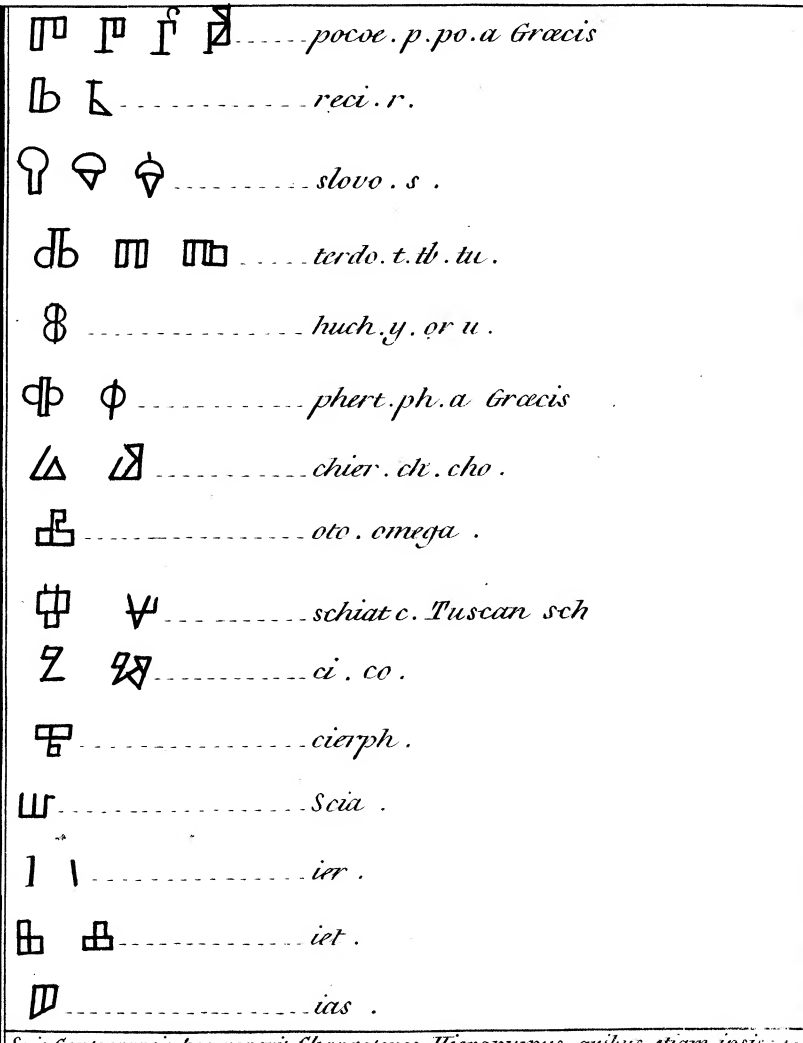
To which the ſame ingenious author adds this remark, by way of explanation: *Zamolxis* was the diſciple of *Pythagoras*, who taught the Immortality of the Soul to the *Scythians*. *Odin*, or *Wodin*, was the great legiſlator of the *Goths*. They tell us, that, being ſubject to fits, he perſuaded his followers, that during thoſe trances he received inſpirations, from whence he dictated his laws. He is ſaid to have been the inventor of the *Runic characters*. We are told the word *Runic* is of *Saxon* original; that *Ryne*, in that language, ſignifies a *myſtery*, or *hidden thing*. The ancient inhabitants of *Sweden*, and *Denmark*, uſed thoſe characters in their magical operations, to which thoſe people were ſtrongly addicted.

who

# Alphabetum Hieronymianum seu dalmaticum aut Illiricum. Habet 32 Literas






Suis Conterraneis hos reperit Characteres, Hieronymus, quibus etiam ipsis tam Legem vetus et novum Instrumentum, cum Sacrificio et precationibus, t... tam illorum Idiomate scriptam reliquit.

# THE RUSSIAN ALPHABET

*The Russians have usually admitted into their Language Forty Letters, whose Names, and Forms, are as here Follows.*



| | | | |
|---|---|---|---|
| As | aw. | А а | One. |
| Booke | b. | Б б | |
| Viede | v. or f. | В ѠК | Two. |
| Glaghol | gh. | Г ґ | Three. |
| Dobra | d. | Д д | Four. |
| Yest | e. or ye. | Е е | Five. |
| Sevetie | french g. | Ж ж | |
| Ziclo | z. | Ѕ ѕ | Six. |
| Zemle | z. | З з | Seven. |
| Eje | i. or e. | И и | Eight. |
| E | i. or e. | І і | Ten. |
| Kawko | k. or c. | К к | Twenty. |
| Ludee | l. | Л л | Thirty. |
| Muislete | m. | М м | Forty. |
| Nash | n. | Н н | Fifty. |
| Ohn | o short. | О о | Seventy. |
| Pokoy | p. | П п | Eighty. |
| Rtse | r. | Р р | 4 Hundred. |
| Slovo | s. | С с | Two Hundred. |
| Tverdo | t. | Т т | Three Hundred. |
| Eek | u. oo. | Ȣ ȣ | |
| Oo | u. oo. | У у | 4 Hundred. |
| Phert | f. ph. | Ф ф | 5 Hundred. |
| Kher | ch. | Х х | 6 Hundred. |
| Oht | oht. | Ѡ ѡ | 8 Hundred. |
| Tse | ts. | Ц ц | 9 Hundred. |
| Cheru | ch. | Ч ч | Ninety. |
| Shaw | sh. | Ш ш | |
| Stshaw | stsh. | Щ щ | |
| Yerr | no Sound. | Ъ ъ | |
| Yerui | ui. | Ы ы | |
| Yeer | e. as care. | Ь ь | |
| Yat | ye. | Ѣ ѣ | |
| You | u. | Ю ю | |
| O | long o. | Ѡ ѡ | |
| Ya | ya. | Я я | |
| Xe | x. | Ѯ ѯ | Sixty |
| Pse | ps. | Ѱ ѱ | 7 Hundred. |
| Fita | th. | Ѳ ѳ | |
| Ejsetsa | v. | Ѵ ѵ | Nine |

NB. The Russians compute the Vowels, As, Yest, Eje, E, Ohn, Eek, or Oo, Yerui, Oe, O, Ejsetsa, and the rest are Consonants. Some Letters are large and others small; which are used by those who love Accuracy, as the Latin are. They also now borrow their Interpunctions from the Latins whereas formerly those of the Greeks were in use.

NB. This was copy'd from a m[illegible] exam[illegible] in the Hands of Jn.o Hyde Esq.r in Charter House Square

who have a mind to ſee the *variations*, that have been made from time to time, in thoſe alphabets; and ample ſpecimens of writing, both in the *Gothic*, and *Runic* character, may conſult the curious and laborious work of *George Hickes*, intitled *Linguarum Veterum Septentrionalium Theſaurus*; which will abundantly ſatisfy the learned reader's curioſity. The *variations* indeed are ſo many, that I obſerved in the *tabula ſecunda*, pag. 4. of his *Grammatica Iſlandica*, twenty-one different A's, and twenty-four G's in the *Runic* character, and almoſt as many in ſeveral of the other letters; which muſt needs render what is written therein very difficult to be read.

We are told by a modern author, "That the "*Sclavonian* language has its own letters. One "is called the *Cyrillitan* character, from St. *Cy*-"*ril*, who converted the *Moravians*, &c. to "Chriſtianity. This character it is plain he "borrowed from the *Greek*. A ſmaller cha-"racter was afterwards introduced called *Glogo*-"*liticus*. A third alphabet differing from the "former, is aſcribed to St. *Jerome*. The *Muſ*-"*covite* letters are taken from the *Cyrillitan* *.

"The

* *Peter* I, Czar of *Muſcovy*, cauſed the Bible to be printed at *Amſterdam*, 1721, in the *Ruſſian* language, in ſuch a manner, that every one might write, at the ſide of each verſe, ſuch notes as ſhould be made by thoſe Divines,

" The *Poles* and *Bohemians* borrowed their let-
" ters from the *Latin* alphabet." *Maſcow*'s Hiſt.
" of the *Germans*, Vol. ii. p. 617.

who were choſen to make a commentary thereon; and ordered thoſe books to be ſold at a low price to his people. —*Mottley*'s Hiſt. of the Life of *Peter* I. Emperor of *Ruſſia*, p. 279.

CHAP.

# CHAP. VII.

## SECT. I.

BUT to return to our own country *. Though the *Normans* introduced rude and ſcrawling hands amongſt us, ſo that even their *charters*, and other inſtruments of the greateſt conſequence, are often written, we are told, in ſo bad a character, as to be ſcarcely legible; yet they endeavoured to make ſome amends for that defect, by *gaudy* ornaments. But a piece of mean writing, however adorned with *colours*, and *illu-*

* *Edward Lhuyd*, in his *Archaeologia Britannica*, p. 225. obſerves, "That the ancient *Corniſh* letters, as appears "by ſome few inſcriptions yet remaining in that country, "were the ſame with thoſe uſed by the other *Britons* and "*Scots*, as well as the ancient *Engliſh*, now beſt known by "the name of *Saxon* letters." *Eraſmus* is of opinion, that the *Welſh*, which is the ancient *Britiſh* language, is principally derived from the *Greek*; his words are theſe: "Vetus ejus gentis lingua, quae nunc Wallica dicitur, "ſatis indicat eam aut profectam à Graecis, aut certè "mixtam fuiſſe; ne mores quidem admodum diſſident "à Graecanicis.—Adag. Rhodii Sacrific.

*Carew* alſo, in his *Notitia Cornubienſis*, is of the ſame opinion, with regard to the inhabitants of *Cornwal.*

*minations* in gold and ſilver, is like a woman of coarſe and ordinary features, ſet off with *fine lace*, *paint*, and *patches*. The *Saxons* ſeldom made uſe of any other colour than plain *black ink*; yet there was ſuch a regular uniformity, and ſtrength in their character, that it rendered their writing very agreeable to the eye. The *Saxon* hand was *ſimplex munditis*, *& fine fuco*, neatly plain; but the *Norman* appears in the *tawdry* attire of a common harlot. Dr. *Hickes*, in the preface to his *Theſaurus*, ſays, "He never "ſaw any written inſtrument of the *Anglo-* "*Saxons*, that was really genuine, adorned with "letters of ſplendid colours, in red or green; "and that thoſe charters are juſtly ſuſpected to "be ſpurious, that are attributed to them if "there be the figures of any *golden croſſes* there- "in." However, what has here been ſaid of the badneſs of the *Norman* hands, muſt not be underſtood of all without exception; ſome few of their MSS. ſtill remaining, are very neat and curious. And doubtleſs we ſhould have had many more, had it not been for the intemperate zeal of ſome of the firſt *Proteſtants*; who, becauſe they found great errors, in the faith and practice of the *Roman Catholics* of that time, were for deſtroying every thing, that fell into their hands, which once belonged to *Papiſts*.

Now,

Now, as the copying of books for the uſe of religious houſes, or common ſale, was a *buſineſs* in thoſe days, that employed many people; ſome writers far exceeded others in that art; and no doubt there was an *emulation* amongſt the chiefs of that faculty, as well as there has been, and ſtill is, among the principal *writing-maſters*, of this preſent age. It is to this *emulation*, a praiſe-worthy ambition, that we owe, I believe, many excellent performances, not only in *mechanic* employs, but alſo in the *liberal arts* and *ſciences*. This obſervation was made by *Heſiod* between two and three thouſand years ago. A literal tranſlation of whoſe verſes, on that ſubject, I ſhall here recite from the beginning of his book, intitled, *Works and Days*.

For * *this* excites the uninduſtrious drone,
To uſeful labour, when he lazy ſees
His thriving neighbour taking pains to plow,
Or plant, or buildings raiſe; for *neighbour* vies
With *neighbour*, that is daily growing rich;
This emulation is a good to men.
*Potter* with *Potter* vies, and *Smith* with *Smith*;
The *beggar* envies what his *comrade* gains;
And *poets* grudge another *poet*'s praiſe.

*Ἔρις, i. e. Emulation.

## SECT. II.

Our neighbouring nation *Ireland* alſo muſt not be overlooked; which, we are told, was a flouriſhing ſeat of learning in the 7th, 8th, 9th, and 10th century, whoſe ſchools and univerſities were much frequented by the *French*, *Anglo-Saxons*, and ancient *Britons*, in thoſe times. And indeed, Sir *James Ware*, in his treatiſe of the *Iriſh writers*, endeavours to prove, that the * *Saxons* in *England* received their *writing-characters*, and conſequently the arts, and ſciences, wherein the *Saxons* excelled, from the *Iriſh*. However, let that be as it may, it appears from thence, that the *Iriſh* made uſe of the *ſame characters* in writing, that the *Saxons* in *England* uſed. But in particular, I cannot well omit the

* *Edmund Spenſer*, in his *View of the State of Ireland*, written 1596, joins in this opinion with Sir *James Ware*. His words are theſe: "That the *Iriſh* had letters ancient-"ly, is nothing doubtful; for the *Saxons* of *England* are "ſaid to have had their letters, and learning, and learned "men from the *Iriſh*; and this alſo appears by the like-"neſs of the character; for the *Saxon* characters are the "ſame with the *Iriſh*," pag. 30.

A little further on he endeavours to ſhow, that the people who came out of *Spain*, to ſettle in *Ireland*, brought with them the letters, that had been in uſe among them, which he ſuppoſes were the *Greek*, or *Phenician*. However, I would have my reader to conſider all this no more than conjecture.

curious

curious account that Sir *James Ware*, in his Hiſtory of *Ireland*, gives of their *Ogham*.

" Beſides the vulgar character, (ſays Sir *James*) " the ancient *Iriſh* made uſe of various occult forms, " and artificial rules in writing called *Ogham*, " to which they committed their ſecret affairs; " I have, (continues he) in my cuſtody an an- " cient parchment book filled with ſuch charac- " ters; and *O'Flaherty* in his *Ogygia*, pag. 333, " informs us, that before the uſe of paper, or " parchment, the matter, on which the *Iriſh* " wrote, was on tables cut out of a *beech-tree*, " made even by a plane, which they inſcribed " with an iron pencil; and theſe tables were " called *Oraiun*, and *Taibhle-Fileadh*, i. e. *Phi-* " *loſophical Tablets*; and further, that the letters " themſelves were anciently termed *Feadha*, i. e. " *Woods*, from the matter on which they were " wrote. The ancient *Ogham* was of three " ſorts, viz. 1. *Ogham-Beith*. 2. *Ogham-Coll*. " 3. *Ogham-Craobh*. The firſt is when *bh*, or " the letter *Beith*, being the firſt conſonant, is " placed inſtead of the vowel (a.), and is no " more than in writing to change the *vowels* " into *conſonants*, according to the following " ſcheme.

" a. e. i. o. u.

" bh. fc. ng. dl. ft.



" The

" The ſame method muſt be obſerved in ſub-
" ſtituting *conſonants* for *diphthongs*, viz.

" ea. ia. ua. io. oi.

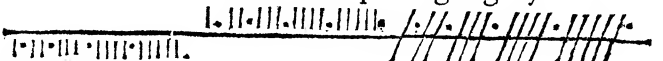
" mm. ll. bb. cc. pp.

" The ſecond *Ogham* is when for all the
" vowels, diphthongs, and triphthongs, the letter
" c. ſubſtituted variouſly repeated, doubled, and
" turned, thus:

" a. e. i. o. u. ea. ia. oi. io. ua.
" c. cccc. ccccc. cc. ccc. ↄ. ↄc. ↄ. ↄ. ↄ ↄ.

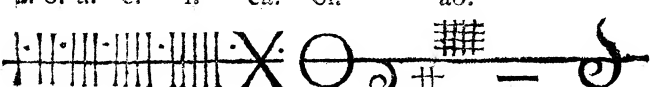
" The third ſort is ſo called from a ſimili-
" tude, which the ſeveral characters of it have
" to the branches of trees; *Craobh* in *Iriſh*
" ſignifying *a branch*. It conſiſts in certain *lines*
" and *marks*, and their poſitions and ſituations,
" as they ſtand in relation to one principal line,
" over or under which they are placed, or thro'
" which they are drawn. Here follows an
" example of this kind of *Ogham*, as laid down
" by *Francis O'Mollor*, in his *Latin Iriſh Gram-*
" *mar*.

h. d. t. c. q. m. g. ng. y. r.



b. l. f. f. n.

a. o. u. e. i. ea. oi. ao.



ui. in. p. z.

" The

" The *Iriſh antiquaries* are ſaid to have pre-
" ſerved this *Ogham*, as a piece of the greateſt
" value in their antiquities; and that it was pe-
" nal for any but their *ſworn antiquaries* to ſtudy
" or uſe it. In theſe characters they wrote all
" the evil actions, and vicious practices, of their
" *monarchs*, and other great perſons, that they
" ſhould not be diſcovered till a ſafe or pro-
" per occaſion."

*Edward Lhuyd*, in his *Archaeologia Britannica*, p. 9. obſerves, " That the *Iriſh*, who have kept
" their letters, and orthography beyond all their
" neighbouring nations, ſtill continue the ſame,
" which makes their written language appear
" very different from what they ſpeak."

## SECT. III.

With the increaſe of ſuperſtition in the dark ages of *Popery*, the uſe of *images* and *pictures* in churches alſo increaſed; and from thence they began to draw *pictures* of the ſaints in their books of devotion in particular, with other decorations; ſo that we ſee the arts of *writing*, and *painting* mixt together in the *manuſcripts* of thoſe times. On which account a great number of writers, called *librarians*, were employed in copying books fair over. Theſe *librarians*, called by other names in different times, and different countries, have always, where writing obtained a general

neral vogue, met with conſiderable employment. But in theſe parts of the world, where the art of *printing* has taken place, their buſineſs is now almoſt intirely deſtroyed. The office of * *ſcribe* (a ſecretary or public writer) was an honourable poſt amongſt the *Jews*; they were employed by their *kings* to keep the national records, and tranſcribe copies of their law, &c. for as few in thoſe times were qualified to write well, that employ was held in great eſteem. The *Greeks* and *Romans* likewiſe employed many writers, on various occaſions; but that buſineſs was reckoned by them rather ſervile, than reputable; † yet anciently that employ of *ſcribe* or *ſecretary* was held in honour amongſt the *Greeks*, much more

* Let me here recite what the curious *Chr. Hen. Trotz* obſerves upon this ſubject, in his notes on *Herman. Hugo, De prima Scribendi Orig.* "*Scribas* habuiſſe veteres *Hebraeos* "negabit nemo. Quî potuiſſet *Liber Bellorum Domini*, "de quo Numeror. xxi. 14. ante ingreſſum Canaan ſcrip- "tus; & *Liber Juſtorum*, de quo Joſuae x. 13. per tot "temporum ſpiramenta ad poſteros propagari, niſi à *ſcri-* "*bis* vel publicis vel privatis iterum iterumque fuiſſent "deſcripti." Pag. 417.

And again, ſpeaking of the later *Jews*, "Verum equi- "dem eſt, Judaeorum *ſcribas* fuiſſe eruditos, & peritiſſi- "mos; immò adeò *elegantèr* & emendatè ſcripſiſſe, ut ipſi "ferè *typographicae arti* videantur eorum *manuſcripta* (prae- "ſertim *legis*) praeferenda." P. 425.

† *Corn. Nepos* is very expreſs in this matter, in the beginning of the life of *Eumenes of Cardia*.

more than amongſt the *Romans*. Sir *John Chardin* tells us, (*Voyage*, Vol. ii. p. 100.) "that "in *Perſia*, as they have only manuſcripts, the "art of writing affords bread to an infinite "number of people."

In thoſe dark times of Popery alſo, a ſet of new artiſts, called *illuminators*, found good buſineſs, in decorating their books of devotion, with fine colours not only in *ink*, but alſo with *gold* and *ſilver*, eſpecially the *initial letters*, and other ſignificant *capitals*. This is very obſervable, in many ancient *miſſals*, or maſs-books. Which practice, our anceſtors, the *Anglo-Saxons*, borrowed or rather imitated from the *Italians*, as our learned antiquary *Humph. Wanley* tells us, in his preface to his *Antiqua Literatura Septentrionalis*, whoſe words I quote in a note * below. But as theſe decorations were made oftener with *pencils*, or ſmall hair *bruſhes*, than with

"Hic peradoleſcentulus ad amicitiam aceſſit *Philippi* "*Amyntae* filii, brevique tempore in intimam pervenit fa- "miliaritatem; fulgebat enim jam in adoleſcentulo indo- "les virtutis; itaque eum habuit ad manum *ſcribae* loco; "quod multò apud *Graios* honorificentius eſt quam apud "*Romanos*; nam apud nos reverà, ſicut ſunt, *mercenarii* "*ſcribae* exiſtimantur."

* *Porro, ut Romanam ſcripturam civitate ſuâ donare voluerint (Anglo-Saxones) ità Italorum exemplum in pingendis, &, quod aiunt, illuminandis libris ſunt ſecuti; quorum nonnulli etiamnum reliqui ſunt.*

*pens*,

*pens*, they more properly belong to *painting* than to *writing*; yet being ſo nearly connected together, I could not well omit taking this notice of them, as they fell in my way. Beſides, I have ſeen ſome curious writing, performed here in *England* with a fine *hair bruſh*; which may be better done that way, upon very ſoft and thin paper, than with a pen. *Voſſius* tells us (*De Arte Gram.* Lib. i. c. 26.) from *Nicolaus Trigaltius*, That this manner of writing is in uſe among the *Chineſe*; (their paper being extremely thin and fine) and that their pencils or bruſhes are made *(è pilis leporinis)* of the hair taken from hare-ſkins. *J. Bapt. Tavernier*, (in his relation of the kingdom of *Tunquin*, pag. 26.) informs us alſo, "That the *Chineſe* for every word have a "different figure; and that thoſe figures are "made with ſmall bruſhes, or hair pencils; and "that they make uſe of a certain ink, which "being made up into *a paſte*, is moiſtened with "water when uſed. They have alſo another "ſort of colour for certain words. But they can-"not make uſe of *pens*, as the *Europeans* do, "which are made of *quills*; nor of thoſe of "other eaſtern people, which are made of ſmall "reddiſh brown reeds; the beſt of which grow "in certain marſhes, in the kingdom of *Pegu*, "and *Arachan*." To the ſame purpoſe let me add the following paragraph, taken from *Belon's Travels*, pag. 10th. "There is a plant in the

" vallies (of mount *Athos* in *Macedonia*) called " *Elegia*, whoſe branches ſerve inſtead of *writ-* " *ing-pens*; for neither the *Turks*, nor *Greeks* " know the uſe of *quills*."

The *ink* likewiſe that the *Saxons*, and *Normans* made uſe of, was of ſuch an excellent kind, both for brightneſs and durableneſs, that we can now make none like it. Mr. *Wanley* ſays, in his abovementioned preface, that he never ſaw any *foreign manuſcripts*, written within the ſame period of time, that can be compared, with regard to the beauty and excellency of the ink, to the manuſcripts of thoſe our *anceſtors*; ſo that it is ſuppoſed, that the ſecret of making their ink lived and died with them; and it is now reckoned amongſt the *res perditae & amiſſae*.

## SECT. IV.

Whatever materials people of other countries might make uſe of, to write upon, our *anceſtors* confined themſelves wholly to *parchment*, or *vellum*, before the invention of *paper* made from linen rags. None of their *manuſcripts*, as we are informed by Mr. *Hickes*, and Mr. *Wanley*, that ever they ſaw, were written on *leather*; or on the ſkins of fiſhes; or in tables of *wood*; or on the *bark* of trees; or on the *Egyptian papyrus*; or any other matter than *parchment*; except a torn fragment preſerved in the

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the *Cottonian library*, (and that alſo ſeems to be the writing of an *Italian)* which Mr. *Wanley* ſuppoſes to be written *(ſuper philyram)* upon the inner rind of ſome tree. The ancient metallic ſtile was not unknown to the *Saxons*, in the 7th century; but what uſe they made of it I cannot ſay, except to write in *table-books*; for king *Alfred*, in his preface to the *Paſtoralia* of *Gregory* the Great, which he tranſlated, ſays he made a preſent of a *ſtile* (Æȝel) along with that book, to every epiſcopal church in *England*.

The buſineſs, or trade of written books, in thoſe times, before *printing* was found out, was principally veſted in the hands of *parchment-makers*, *public writers*, *illuminers* (or *illuminators)* and *bookbinders*, and *bookſellers*. The parchment-makers prepared the ſkins, and made them fit to write upon, in the ſame manner they do now. The public writers, copyiſts, or librarians tranſcribed books, in a fair character, after the copies, that were given them by the bookſellers, who got them bound; but the *binding*, in thoſe days, was nothing ſo artful and elegant, as it has been of late years; it was uſually very coarſe, conſiſting only of two boards, covered over in a rough manner, with ordinary leather. Sometimes indeed the covers were ſet off with *metal boſſes* in the middle, and plated at the corners, with the addition of ſtrong *claſps*; as if they were

were fortified againſt any exterior incurſions. *Claſps* for books are now little in uſe; excepting *Lily's Grammars*, and ſome Teſtaments and Pſalters for the uſe of ſchools; but I wonder that cuſtom is not entirely laid aſide, and the expence ſaved; as they only ſerve to *amuſe* boys, a day or two at the firſt, in pulling them off.

The *illuminers* painted in miniature, and gilt initial letters; and ſometimes prepared *head-pieces*, and *tail-pieces*, and other compartments. I think, I have ſomewhere read, that the *librarians*, and copiers of books for *public ſale*, were uſually ſworn to be exact in what they tranſcribed.

Mr. *Palmer* in his Hiſtory of *Printing*, pag. 94. tells us, " That *printers* at the firſt left blanks, " for the place of titles, initial letters, and other " ornaments, in order to have them ſupplied by " the *illuminators*, whoſe ingenious art, though " in vogue before and at that time, yet did not " long ſurvive the maſterly improvements made " by the printers, in this branch of their art. " Thoſe ornaments were excellently fine, and " curiouſly variegated, with the moſt beautiful " colours, and even with *gold* and *ſilver*. The " margins likewiſe were frequently charged with " variety of figures of ſaints, birds, beaſts, mon- " ſters, flowers, &c. which had ſometimes rela- " tion to the contents of the page, though " moſtly

" moſtly none at all. Theſe *embelliſhments* were " very *coſtly*; but for thoſe that could not af- " ford a round price, there were others done " after a more ordinary manner, and at a much " cheaper rate."

## SECT. IV.

* Various have been the opinions, even of the learned, concerning the *origin* of the ten *numeral figures*; viz. 1. 2. 3. 4. 5. 6. 7. 8. 9. 0. and their firſt *introduction* into this part of the world. By *Latin* writers they are often called *notae barbarae, vel barbaricae*; and by arithmeticians *digits*; for reckoning by *the fingers*, ſeems to be the moſt natural, and the moſt ancient kind of arithmetic. What I have met with in my reading upon this ſubject, I will throw into as

* " Gothis dominatu Hiſpaniae exutis, Mauros Gotho- " rum victores & propulſores, ciphricam numerandi ratio- " nem gentibus Europaeis antea ignotam, Hiſpaniae in- " tuliſſe, pleriſque perſuaſum eſt. Sed non convenit inter " omnes cui genti, aut quibus inventoribus ciphricae nu- " merorum figurae acceptae ferendae ſunt. Communis " opinio eſt, illas ab Indis repertas eſſe, & longo itinere " ab Indis veniſſe ad Perſas, à Perſis ad Arabes, ab Ara- " bibus ad Saracenos, qui pars Arabum ſunt; à Sarace- " nis ad Mauros in Africa, ab his *ſeculo decimo* ad Hiſpa- " nos, & reliquas gentes Europeas, & ideo artem com- " putandi per ciphras à Graecis Λογιστικὴν Ινδικὴν appel- " lari, ut Walliſius in Tractatu de Algebra tradit"— *Wachter*'s Naturae & Scripturae Concordia, pag. 322.

narrow

narrow a compaſs as I well can. For I think it agreeable to my purpoſe, to take ſome notice of them, as they are ſo nearly allied to *letters*. The advantage of theſe numeral figures is ſo apparent, and the application of them ſo extenſive, in all *mercantile* affairs, as well as in *aſtronomical* calculations, that to me it is a great wonder, that an invention, of ſuch univerſal ſervice, ſhould not have been diſcovered ſooner.

The ancient *Hebrews*, *Greeks*, *Romans*, and in general moſt other nations, made uſe of *their letters* to expreſs *numbers* by; but in nothing ſo commodious and expeditious a manner, as by our ten numeral figures. Many aſcribe the invention of them to the *Arabians*; but it ſeems the *Arabians* diſclaim that honour, and confer it upon the *Indians**; but by what *Indians*, when, or

* *C. H. Trotz*, in his elaborate notes on *Herm. Hugo*, *De prima Scribendi Origine* (pag. 304.) gives the following account of the progreſs of the numeral figures from ſeveral authors: "Theſe figures *(cifras)* ſays he, the *Arabians* "received from the *Indians*, in the tenth century; from "the *Arabians* the *Spaniards* took them, in the 13th cen- "tury, of which opinion amongſt others is *Athanaſius* "*Kircher*, in his *Arithmologia*, p. 1. c. 4. *Papebroche*, in "his *Propyl.* Num. 19. aſſures us, that they were not "known to the *Europeans*, before the time of the Holy "Wars. But Biſhop *Huet*, in his *Demonſtr. Evangel.* "Prop. iv. p. 252. derives the origin of the numeral "figures, from the *Greek* and *Latin* letters. *Mabillon* tells



"us,

or by whom, they were firſt deviſed, I meet with no account. Some think they are formed from the *Greek* letters, but the diſſimilitude in the make of the one and the other is ſo great, that a man, I think, muſt be very pertinacious in his opinion, to maintain that ſuppoſition, without ſome better proofs of it. *Ger. J. Voſſius (De Scient. Mathem.* c. 8.) declares his opinion to be, "That they were firſt communicated to "the reſt of *Europe* by the *Spaniards*; that they "received them from the *Moors*; they from the "*Arabians*; and the *Arabians* from the *Perſians* "or *Indians*." But ſtill this is all *conjecture*, without any certain proof. The ſame learned man alſo obſerves, that theſe numeral figures are not to be found in any books of *aſtronomy*, *arithmetic*, or *eccleſiaſtical accounts*, that were written much before the taking of *Conſtantinople* by the *Turks*, which happened in 1453. and that ſince the firſt uſage thereof, a little alteration has been made in the ſhape of the 7, and 4, particularly; the *former* being written thus Λ, and the *latter* thus X̄. But with regard to the time of their firſt being found in books, *Voſſius* muſt be miſtaken, if what *Moreri* obſerves be

"us, that he never obſerved any older than the 14th cen-"tury; and that *Petrach*, in the year 1375. made uſe of "them, in paging St. *Auguſtin*'s Commentar. on the "Pſalms."—Pag. 304.

true;

true; he ſays, in his dictionary under the article *Arithmetique*, That *Alphonſus* king of *Caſtile* made uſe of theſe numeral figures, in his aſtronomical tables. *Alphonſus* died *Anno* 1284. We are told likewiſe that *Maximus Planudes*, the *Greek* monk of *Conſtantinople*, uſed them in ſome of his writings. *Planudes* flouriſhed in the latter end of the 14th century. So that upon the whole, I think, we cannot well ſuppoſe that they were common in *Europe* till after the year 1300. With regard to our own nation, I cannot ſay who was firſt acquainted with them, or inſerted them in his writings *.

To illuſtrate this *ſubject* a little more, I ſhall here annex a table of the chief combinations from *unity* to *ten thouſand*, of the *Greek*, *Roman*, and theſe *Arabic* numerals, (as they are uſually called) that the reader may ſee them at one view.

* My late inquiſitive and induſtrious friend Mr. *Joſ. Ames* was conſtantly of opinion, that our numerical characters were firſt brought into *England* at the return of *Richard* I. from the Holy Wars; and that probably our people learned them among the *Saracens*. See his letter to Dr. *Bevis*, printed in the Gentleman's Magazine, 1758.

| | GREEK. | | ROMAN. | |
|---|---|---|---|---|
| 1 | ἀ. | I, ἑν. | I. | Unum. |
| 2 | β′. | II, δυο. | II. | Duo. |
| 3 | γ′. | III, τεια. | III. | Tria. |
| 4 | δ′. | IIII, τεσσαρα. | IV. | Quatuor. |
| 5 | ε. | Π, πεντε. | V. | Quinque. |
| 6 | ϛ′. | ΠΙ, ἑξ. | VI. | Sex. |
| 7 | ζ′. | ΠΙΙ, ἑπτα. | VII. | Septem. |
| 8 | η. | ΠΙΙΙ, ὀκτω. | VIII. | Octo. |
| 9 | θ′. | ΠΙΙΙΙ, ἐννεα. | IX. | Novem. |
| 10 | ι. | Δ, δεκα. | X. | Decem. |
| 11 | ιἀ. | ΔΙ, ἑνδεκα. | XI. | Undecim. |
| 12 | ιβ′. | ΔΙΙ, δωδεκα. | XII. | Duodecim. |
| 13 | ιγ′. | ΔΙΙΙ, τεισκαιδεκα. | XIII. | Tredecim. |
| 14 | ιδ′. | ΔΙΙΙΙ, τεσσαρεσκαιδεκα. | XIV. | Quatuordecim. |
| 15 | ιε. | ΔΠ, πεντεκαιδεκα. | XV. | Quindecim. |
| 16 | ις′. | ΔΠΙ, ἑκκαιδεκα. | XVI. | Sexdecim. |
| 17 | ιζ′. | ΔΠΙΙ, ἑπτακαιδεκα. | XVII. | Septemdecim. |
| 18 | ιη. | ΔΠΙΙΙ, ὀκτωκαιδεκα. | XVIII. | Octodecim. |
| 19 | ιθ. | ΔΠΙΙΙΙ, ἐννεακαιδεκα. | XIX. | Undeviginti. |
| 20 | κ. | ΔΔ, εἴκοσι. | XX. | Viginti. |
| 30 | λ. | ΔΔΔ, τειακοντα. | XXX. | Triginta. |
| 40 | μ. | ΔΔΔΔ, τεσσαρεσκοντα. | XL. | Quadraginta. |
| 50 | ν. | $\overline{\text{I}}\Delta\overline{\text{I}}$, πεντηκοντα, | L. | Quinquaginta. |
| 60 | ξ. | $\overline{\text{I}}\Delta\text{I}\Delta$, ἑξηκοντα. | LX. | Sexaginta. |
| 70 | ο. | $\overline{\text{I}}\Delta\text{I}\Delta\Delta$, ἑβδομηκοντα. | LXX. | Septuaginta. |
| 80 | π. | $\overline{\text{I}}\Delta\text{I}\Delta\Delta\Delta$, ὀγδοηκοντα. | LXXX. | Octaginta. |
| 90 | ϟ. | $\overline{\text{I}}\Delta\text{I}\Delta\Delta\Delta\Delta$, ἐννενηκοντα. | XC. | Nonaginta. |
| 100 | ϱ. | H, ἑκατον. | C. | Centum. |
| 200 | σ. | HH, δια κοσια. | CC. | Ducenta. |
| 300 | τ. | HHH, τεια κοσια. | CCC. | Trecenta. |
| 400 | υ. | HHHH, τετρακοσια. | CCCC. | Quadringenta. |
| 500 | φ. | IHI, πεντακοσια. | D. or IↃ. | Quingenta. |
| 600 | χ. | IHIH, ἑξακοσια. | DC. | Sexcenta. |
| 700 | ψ. | IHIHH, ἑπτακοσια. | DCC. | Septingenta. |
| 800 | ω. | IHIHHH, ὀκτακοσια. | DCCC. | Octingenta. |
| 900 | πι. | IHIHHHH, ἐννεακοσια. | DCCCC. | Nongenta. |
| 1000 | ια. | X, χιλια. | M. or CIↃ. | Mille. |
| 2000 | ιβ. | XX, δισχιλια. | MM. | Bis mille. |
| 3000 | ιγ. | XXX, τεισχιλια. | MMM. | Ter mille. |
| 4000 | ιδ. | XXXX, τετρακισχιλια. | MMMM. | Quater mille. |
| 5000 | ιε. | IXI, πεντακισχιλια. | VM. | Quinquies mille. |
| 6000 | ις. | IXIX, ἑξακισχιλια. | VIM. | Sexies mille. |
| 7000 | ιζ. | IXIXX, επτακισχιλια. | VIIM. | Septies mille. |
| 8000 | ιη. | IXIXXX, ὀκτακισχιλια. | VIIIM. | Octies mille. |
| 9000 | ιθ. | IXIXXXX, ἐννεακισχιλια. | IXM. | Nonies mille. |
| 10000 | ῑ. | M, μυρια. | XM. or CCIↃↃ | Decies mille. |

CHAP.

# CHAP. VIII.

## SECT. I.

SUCH was the ſtate and condition of *letters*, with regard to writing in *England*, as I have mentioned in the fourth ſection of the laſt chapter, when the art of *printing* was firſt diſcovered. By that a new ſcene of literature was opened in *Europe*. As ſeveral authors have written, concerning the riſe, inventors, and improvements of that *wonderful art*, I ſhall refer my readers to them for information in thoſe particulars; and only obſerve, that the *current tradition* has been, that it was brought into our nation, in the year 1468, from *Haerlem* by one *Corſells*, or *Corſellis*, who ſet up a preſs at *Oxford*; and that the ſame year, *Ruffinus on the Creed* was there printed in a broad *octavo* on paper. But this *tradition* is confuted, by the later enquiries of Dr. *Middleton*, and Mr. *Joſ. Ames*, who can find no ſuch man as *Corſellis* in reality, that ever had a printing-preſs at *Oxford* or elſewhere; but that *William Caxton* was certainly the firſt printer in *England*;

who had a printing-preſs, in a part of *Weſtminſter-Abby*, and began to publiſh books therefrom, in the year 1474. See Mr. *Ames'* Hiſt. of Printing, p. 6.

In the infancy of this art, before it was generally known, ſome printers, they ſay, craftily left the places of the *initial* great letters blank, and gave them privately to the *illuminators* to be filled up, or painted, with a deſign to make their books paſs for *manuſcripts*. And we are told, they ſucceeded ſo well therein, while they printed in the black *Gothic* letter, from wooden blocks (before the moveable types were in uſe) that they got great gain, by that ſly practice. So that by this means the *librarians* trade was ſpoiled before they were aware; for as books could be printed a great deal cheaper, than they could be written, the poor *copyiſts* ſoon loſt their employ; upon which, that dexterity and accuracy of *penmanſhip*, which had been kept up for many years, amongſt the *librarians*, by ſuitable profits from their pay, and by private rewards for ſome of their ingenious performances, were in a great meaſure neglected; inſomuch that during the reign of King *Henry* VII. King *Henry* the VIIIth, and King *Edward* VI. Queen *Mary*'s, and part of Queen *Elizabeth*'s, *fair-writing* was in a languiſhing condition; if there was any thing remarkable kept up, it was chiefly to be found,

found, I believe, amongſt the *lawyers* of thoſe times. In which caſe it happened to poor *calligraphy*, as it does to moſt other arts and ſciences; which, unleſs they be ſupported by proper encouragements, ſo as to enable the *profeſſors* thereof to make a handſome appearance in the world, will by degrees fade and decay, like *plants* that are deprived of their ſuitable nouriſhment of earth and water. There is a celebrated line in *Martial* that points out the way to have excellent performers, and performances, viz.

*Sint Maecenates, non deerunt, Flacce, Marones.*

(i. e.)

*Let wealthy patrons make the learn'd their care,*
*Fine geniuſes, like Virgil's, will appear.*

* Thus as we owe the finiſhed poems of *Virgil*, in a great meaſure, to the bounty and encouragement of *Maecenas*; ſo wherever there is due favour ſhown, and generous aſſiſtance given, by perſons in *ſuperior ſtations* in life, to the promoters of any art or ſcience, that contributes to the *utility* or *ornament* of mankind, they ſeldom fail to excite a laudable *emulation*, which is

* A modern curious obſerver upon this ſubject writes thus: "*Virgil* and *Horace* owed their divine talents to "*heaven*; their immortal works, to *men*; thank *Maecenas* "and *Auguſtus* for them. Had it not been for theſe, the "genius of thoſe poets had lain buried in their aſhes." —*Conject. on Orig. Compoſition.*

 ſurely

ſurely productive of ſomething, that will be honourable or beneficial to public ſociety.

Before the uſe of the *rolling-preſs* took place, and copy-books were engraven on copper, *writing-maſters* had their performances cut upon, and printed from *wooden blocks*. Of this kind *Ludovico Vicentino* publiſhed a copy-book from wooden blocks at *Rome*, 1543. It contains 28 quarto leaves. The examples are moſtly baſtard *Italian*, and baſtard *Secretary*, with five or ſix whimmy alphabets at the end. There are other copy-books of this ſort, done by foreigners; but I don't remember to have met with any ſet forth by *Engliſhmen*. That publiſhed in *London*, 1602, by *J. Beaucheſne*, and *J. Baildon*, may be reckoned the work of foreigners.

## SECT. II.

But while *fair-writing* was in this low and languiſhing condition, that I have mentioned, a very remarkable event contributed to raiſe her to a lively and flouriſhing ſtate again. For not long after the art of *printing* was made public, the invention of the *rolling-preſs* was diſcovered. We are told, that one *Maſo Finiguerra*, a gold-ſmith of *Florence*, about the year 1460, being accuſtomed to make a print in clay of every thing, that he graved upon ſilver to enamel; and having caſt into one of his clay-molds ſome

*melted*

*melted ſulphur*, he perceived that this laſt print, being rubbed over with *oil* and *ſoot*, repreſented the ſtrokes that were engraved upon the ſilver. From whence he afterwards found out the method of repreſenting the ſame figures upon paper, by moiſtening it, and paſſing a very ſmooth roller over the print, ſo that the ſtrokes thereof ſeemed as if they had been made with a pen. * *Maſo* had no ſooner divulged his invention

* This diſcovery of *Maſo Finiguerra* is accurately deſcribed in a late *Latin* poem intitled, *Scalptura*, written by *Louis Doiſſin*, a *French* Jeſuit; which, for the gratification of ſuch of my readers as underſtand *Latin*, becauſe the poem is not eaſily met with, I ſhall here recite.

" Fertur in Auſoniâ *Scalpturam* exordia primùm
" Sumpſiſſe, eximias quà tollit ad aethera moles
" Magnorum foecunda virûm *Florentia* mater.
" Hic cùm fortè opifex caelâſſet pocula ſignis
" Aſpera, caelatas placuit, de more figuras
" Argillâ ſimulare cavâ, glebâque tenaci,
" Et, praeter ſolitum, formis inducere *ſulphur*;
" Quò ſordem argento collectam abſtergeret omnem,
" Purgaretque lutum interiùs: queis ritè peractis,
" Contractum gelido cum induruit aëre ſulphur,
" Aſpicit impreſſas contracto in ſulphure *formas*.
" Emicat impatiens, & vix ſua gaudia mente
" Concipit; ut ſi quis theſaurum fortè latentem
" Agricola inveniat, dùm verſis ſemina glebis
" Committit terrae, aut campos exercet aratro.
" Ergo eadem *argenteis* juvat explorare *tabellis*,
" Et *madidas* adhibere levi pro ſulphure *chartas*.
" Haùd ſecùs ac ſulphur formam *madefacta papyrus*
" Accipit impreſſam, & puro ſuper aequore reddit;
" Prima rudimenta, & magni parva orſa laboris."

Pag. 5.

than

than *Baccio Baldini*, another goldſmith in *Florence*, made further improvements in printing off *Sandro Boticelli*'s deſigns; this was followed with greater ſucceſs by *Mantegna* at *Rome*; and was afterwards practiſed more generally in *Flanders*; firſt by *Martin*, a famous painter of *Antwerp*, and then by *Albert Durer*, who gave the world a vaſt number of prints, both from wood, and copper; from whence I gather, that this art was brought into *England*, about a hundred years after it was firſt found out.

It ſeems ſomewhat ſtrange however, that it was not ſooner received and encouraged here, conſidering the correſpondence, that many *Engliſhmen* had with thoſe of ſeveral places in *Flanders*, and the *Low-Countries*; where numbers took refuge, during the perſecution, in Queen *Mary*'s time. But as Queen *Elizabeth*'s reign was very much engaged in affairs of religion, politics, and war; that might be one reaſon, that an invention of this ſort was ſo long neglected, or at leaſt not much encouraged.

Mr. *Joſ. Ames*, in his Hiſtory of Printing, pag. 540. ſays, "About this time (*Anno Dom.* "1578.) encouragement was given to the art "of *engraving*, and *rolling-preſs* work; and "mentions a map of the heptarchy of *England*, "engraven in wood, by one *Richard Lyne* (ſculp-"tor to Archbiſhop *Parker)* in 1574." He likewiſe

likewiſe takes notice of a book, intitled, *The Birth of Mankind*, or *the Woman's Book*; printed *Anno Dom.* 1540. in which are many ſmall *copper-cuts*, which he ſays are the firſt *rolling-preſs cuts*, he had ſeen in *Engliſh books*; but whether thoſe cuts were engraven in *England*, or beyond ſea, is not ſaid. However, I cannot find that any of our *Engliſh writing-maſters* publiſhed any of their works from the *rolling-preſs* much before the year 1600.

Mr. *Robert More*, in his Eſſay on the Origin, &c. of Writing, which is prefixt to the plates in *G. Shelly*'s firſt part of Natural Writing, has theſe words: *That none of our countrymen appeared ſo early in the field of writing, wonder not reader; ſince the uſe of the rolling-preſs was unknown in England, till introduced from Antwerp, by Mr. John Speed, in the reign of King James I.* This miſtaken account is fairly rectified by my friend Mr. *J. Ames*, in a MS. of his which I have before me, wherein he ſays: " If the au-
" thor would by *this* have us to underſtand,
" that there was no *engraved writing* in *England*
" before King *James* the Firſt's time, he is very
" much miſtaken, by neglecting the evidence,
" that would inform him better, and make
" againſt him, now to be ſeen, in ſeveral books,
" printed in *England*, both in Queen *Elizabeth*'s
" time, and before. This Queen granted a pa-

" tent to *Chriſtopher Saxton*, the 22d of *July*, in " the 19th year of her reign, to ſurvey and " *engrave in copper* all the counties of *England*; " theſe were ſo done, and printed off between " the years 1574, and 1579, incluſive, as ap- " pears by the maps themſelves in the poſſeſſion " of ſeveral gentlemen. The names of the " *Engliſhmen* and *foreigners*, who wrought the " plates, are expreſſed upon them."

By this account given above, it plainly appears that the knowledge and uſe of the *rolling-preſs* was not firſt brought into *England*, by our celebrated geographer and hiſtorian *John Speed*, from *Antwerp*, in the reign of King *James* the Firſt, as Mr. *Chambers* in his Dictionary, and other writers have miſtakenly aſſerted. I have alſo ground to believe, that the accurate *Jodocus Hondius* contributed not a little, to the advancement of the labours of the rolling-preſs in *England*. That ingenious man was born at a little town in *Flanders*, *Anno Dom.* 1563; and we are told, that being but *eight* years of age, following merely the bent of his natural genius, he began to *deſign*, and *engrave* upon copper, and ivory, without the aſſiſtance of any maſter. In the year 1583, he came over into *England*, and applying himſelf particularly to the ſtudy of *geography*, he became remarkably famous in that ſcience.

SECT.

## SECT. III.

Relative to what I have been advancing, in my laſt ſection, is the following paragraph, written by our moſt indefatigable antiquarian, Mr. *Thomas Hearne*; and though it be ſomewhat long, yet I am perſuaded the contents will give my curious reader, (if he has a taſte for this kind of learning, and has not ſeen it before) an agreeable ſatisfaction.

" The *oldeſt* ſpecimen from the *rolling-preſs*, " (ſays he) I ever yet ſaw, is in *Bodley*, where " it is kept as a great curioſity. Nor have the " moſt curious men I have talked with ſeen " older. The advantages that have proceeded " from the *rolling-preſs* are innumerable; yet I " think nothing repreſents the old pictures ſo " well, as the plates in ſome of the old *miſſals*, " printed beyond ſea; and yet even theſe are " far ſhort of the MSS. themſelves. There are " ſome wonderful manuſcripts of this kind in " *Bodley*. Works of this nature were often done " by *nuns*. Some ladies have excelled many " men (not excepting even the famous * *Gazius*)

* To whoſe memory there is the following inſcription, in the church of S. *Juſtina* at *Padua*:

*Laurentio Gazio Cremonenſi, Monacho Caſinenſi & Scribendi Arte, ita praeclaro, ut parem fortaſſis aliquem, ſuperiorem habuerit neminem. Obiit* 1552.

" that

" that have been eminent for fine writing. " Mrs. *Heſter Engliſh*, in Queen *Elizabeth*'s, " and King *James* the Firſt's time, performed " what was incredible. More than one of her " books, written by her own hand, may be ſeen " in *Bodley*. There is another very fair one, in " another of our *Oxford* libraries, containing the " *Pſalms of David*, which was Queen *Elizabeth*'s " own book. There are other books written by " this lady, in private hands; particularly one " in the hands of *Philip Harcourt*, Eſq; intitled, " *Hiſtoriae memorabiles Geneſis per Eſtheram Ing-* " *lis Gallam* *, *Edenburgi*, *Anno* 1600. All that " ſee her writing are aſtoniſhed at it, upon ac- " count of its exactneſs, fineneſs, and variety; " and many are of opinion, that nothing can " be more exquiſite; though I was told by a " merchant in 1705, that he ſaw in *Portugal*, " a curious piece of writing (done as it ſeemed " by a lady) which he thought exceeded any in

* " It is ſuppoſed that this *Heſter Engliſh*, or *Inglis*, " (a *French* woman indeed by birth) lived ſingle to the " age of about forty, and then married Mr. *Bartholomew* " *Kello*, a *Scotchman*; by whom ſhe had a ſon named *Sa-* " *muel Kello*, educated at *Oxford*, and was miniſter of " *Speckſhall* in *Suffolk*. His ſon was ſword-bearer of *Nor-* " *wich*, and died 1709. *Joſ. Hall*, Biſhop of *Norwich*, " when Dean of *Worceſter*, 1617. is ſtiled by her, *My* " *very ſingular friend*, in a MS. dedicated to him, now in " the *Bodleian* library."—*Ballard*'s Memoirs of learned La- " dies of *Great Britain*, p. 267.

" our

" our *Bodleian* library, written by Mrs. *Heſter* " *Engliſh*; whoſe writing however, he could " not but extremely admire and commend." *Hearne's Spicilegium to Guliel. Neubrigenſis*, Vol. iii. pag. 751, 752.

In this narrative above, it is a pity Mr. *Hearne* does not mention *the date* of that old ſpecimen from the *rolling-preſs*, nor what is the ſubject thereof; whether it be *a map*, or ſome performance of one of our early *writing-maſters*. Who was *the graver?* was it done in *England*, or abroad? Theſe are circumſtances of conſequence, concerning which we are left intirely in the dark. Again, as to the writings of *Heſter Engliſh*, he does not take notice, in what characters, or hands, they were executed; whether in print, *Italian*, round-hand, *German*-text, or *Gothic*; and whether the ornaments (if there be any) were made from pencilled copies, or *pennâ volante*, by what we call free ſtriking. For though our author was a good *antiquarian*, yet he might not be ſo proper a judge of fine writing as to determine, what *connoiſſeurs in calligraphy* would look upon as excellencies in penmanſhip *.

SECT.

* Since I writ my animadverſion upon this account given by Mr. *Hearne*, concerning *Heſter Inglis*, I can ſupply ſome of his defects, having lately ſeen *one whole book* of her writing, and painting, entitled,

OCTO-

## SECT. IV.

Amongſt the various methods of *writing*, it may not be thought unneceſſary, nor beſides my purpoſe here, to take notice of *brachygraphy*, or the art of *ſhort-hand*. One of our firſt and principal writing-maſters made it a part of his works. This is *Peter Bales*, who in the firſt-fruits of his pen, which he publiſhed in *England*, *Anno Dom.* 1590, divided his book, called the *Writing Schoolmaſter*, into three parts; the firſt of which he intitled *Brachygraphy*, containing rules to write as faſt as a man can ſpeak, with propriety and diſtinction. But to trace this art to an higher original. Amongſt the *Romans*, it is generally

OCTONARIES,

*Upon the Vanitie, and Inconſtancie of the World. Writin by Eſther Inglis. The firſt of Januar.* 1600.

The book conſiſts of fifty oblong octavo's in *French* and *Engliſh* verſe. The *French* is all in *print-hand*, and the *Engliſh* moſt in *Italian*, but ſome *Secretary*. Every page is ornamented, with flowers and fruits, very neatly done in *water-colours*. The *print-hand* is exact and curious; but the other hands are nothing extraordinary. On the firſt leaf, there is what I take to be Mrs. *Inglis'* own picture, in a ſmall form, with this motto,

*De Dieu le Bien,*
*De moi le Rien.*

N. B. This MS. is in the poſſeſſion of Mr. *Cripps*, Surgeon in *Budge-Row*, *London*.

ſuppoſed,

ſuppoſed, that the firſt rudiments of *ſhort-hand* (which they called *per notas*, or δια Σημείων, *ſcribere)* were begun by *Ennius*, and afterwards greatly improved by *Tyro*, *Cicero*'s Freed-man; and more ſo by *Seneca*. *Manilius*, in his fourth book, expreſly deſcribes this art; which was then brought to great perfection, unleſs we make ſome allowance for the flight, or exaggeration of a poetical fancy. His words are theſe, as corrected by *Scaliger*.

*Hic & ſcriptor erit velox, cui litera verbum eſt,*
*Quique notis linguam ſuperet, curſimque loquentis*
*Excipiat longas nova per compendia voces.*

(i. e.)

He that has *Virgo* for his natal ſign,
Shall, in the art of *writing ſwiftly* ſhine;
His *characters* ſhall quick diſpatch afford,
And ev'ry *letter* repreſent a *word*;
Short lines expreſs whole ſpeeches that are long,
And his *fleet pen* outrun the ſpeaker's *tongue*.

In fine the *Roman lawyers* appropriated this method of writing ſo much to their own advantage, that *Cicero* could not forbear complaining of it in his time; doubtleſs their tranſcripts of the *laws*, by that means, became legible to few but themſelves; ſo that *Juſtinian*, to remedy that, and other inconveniencies ariſing therefrom, ordered that all words, in the copies

of the *laws*, ſhould be written at their *full length*.

I cannot find, that any nation at preſent equals the * *Engliſh* in the art of *brachygraphy*. And though *Peter Bale*'s book abovementioned, has been thought to be the firſt eſſay, for the eſtabliſhing a method of *ſhort-hand*; yet it is certain, Dr. *Timothy Bright*, a phyſician of *Cambridge*, publiſhed his *Characterie*, or Art of Short, Swift, and Secret Writing, two years before *Peter Bale*'s book appeared; for Dr. *Bright*'s eſſay was printed by *J. Windet*, in 8vo. *Anno Dom.* 1588. After this, in 1618. *John Willis* publiſhed his *Stenography*, or Short-writing by Characters, both in *Latin* and *Engliſh*; which was followed by *Willoughby*'s Art of Short-writing, in 1621. And next by *Henry Dix*'s New Art of *Brachygraphy*, or Short-writing in Characters; printed at *London* in 1633, who ſays in his preface, that *ſtenography* was firſt invented by the aboveſaid *John Willis*, Bachelor in Divinity; but that is an apparent miſtake, as is manifeſt from what I have already obſerved. There was alſo one *Edmund*

* Monſieur *Bale*, under the article *Quintilian*, has made the following remark: "There were at that time (i. e. "in the firſt century) ſome men at *Rome* (thoſe men were "called *Notarii*) who could write a whole ſpeech in *ſhort-hand*, though the orator ſpoke ever ſo faſt. That art is, "at preſent, better known, and practiſed in *England*, than "in any other country."

*Willis*,

*Willis*, who writ a tract in 8vo. upon the ſame ſubject, about the ſame time that *John Willis* publiſhed his. *Farthing*'s Short-writing was made public in 1654; and *Ratcliffe*'s Short-writing without Characters in 1656. * *Theophilus Metcalf*'s Radio-Stenography paſſed a great many Editions; and *Thomas Shelton*'s Tachygraphy, and Zeiglography appeared in 1671. But *Jeremiah Rich*'s method ſeems to have had the greateſt ſucceſs of them all; his *Pen's Dexterity* had the approbation of the *two univerſities*. We have a great many other books, publiſhed by different authors in this art, viz. by *Addy*, *Coles*, *Bridges*, *Everard*, *Heath*, *Maſon*, *Lane*, *Weſton*, *Steele*, *Nicholas*, *Guerney*, *Annet*. But that which has borne the greateſt price, I think, is Mr. *Macauly*'s, printed 1747, in a ſmall octavo. This book in a late catalogue of Mr. *Oſborne*'s is charged at eighteen ſhillings. Whether his

* In my candid friend Mr. *Joſ. Ames's Collection of Engliſh Heads*, I find this *Metcalf* had his picture engraved, in a black cap, hair, whiſkers, peaked beard, band, and a book in his right hand, with the following lines under it:

*Caeſar was prais'd for his dexterity,*
*In feats of war, and martial chivalry;*
*And no leſs famous art thou for thy ſkill,*
*In nimbly turning of thy ſilver quill;*
*Which with the preacher's mouth holds equal pace,*
*And ſwiftly glides along, until the race*
*Of his diſcourſe be run; ſo that I think,*
*His words, breath'd from his mouth, are turn'd to ink.*

performance as far exceeds others in *goodneſs*, as it does in *price*, as I am not ſkilled in *ſhort-hand*, I ſhall not take upon me to determine; but content myſelf with giving this brief account of the firſt uſe, and gradual improvement, of this uſeful branch of writing amongſt us to this preſent time.

## SECT. V.

There is another branch of writing, which if neatly performed, is not only very curious, but much admired by the lovers of *Virtù*, and that is *micrography*, or writing in *miniature*. The ſtory of the *Iliad* being written ſo nicely ſmall, that it could be put into a nut-ſhell, is well known; but whether that aroſe from a proverbial way of ſpeaking, or was real matter of fact, with me is a doubt. *P. D. Huet*, the learned Biſhop of *Avranches* pretends (in *Comment. de Rebus ad eum pertinent.* p. 298.) to have ſhown the probability of it, by what he performed in the preſence of ſome curious gentlemen. It is not certain what ſort of *nut* is meant. Some ſay only *in nuce*; Biſhop *Huet* is more expreſs, *intra juglandis putamen*. If it could be proved, that it was a *cacao-nut ſhell*, the matter, I think, would not then admit of a diſpute.

But to come to our own country. There have been many wonderful things done this way

way by *Engliſhmen*, which are to be found in the cabinets of the curious. A remarkable performance of *Peter Bale*'s, one of our firſt, and moſt celebrated writing-maſters upon record, is thus deſcribed in *Hollingſhead*'s Chronicle.

" The 10th of *Auguſt*, 1575, a rare piece of " work, and almoſt incredible, was brought to " paſs by an *Engliſhman*, born in the city of " *London*, named *Peter Bales*, who by his in- " duſtry and practice of his pen, contrived and " writ, within the compaſs of *a penny*, in *Latin*, " the Lord's Prayer; the Creed; the Ten Com- " mandments; a Prayer to God; a Prayer for " the Queen; his Poeſy; his Name; the Day " of the Month; the Year of our Lord; and " the Queen's Reign. And on the 17th of " *Auguſt* next following, at *Hampton-Court*, he " preſented the ſame to the Queen's Majeſty, " in the head of a ring of gold, covered with a " cryſtal; and preſented therewith an excellent " ſpectacle by him deviſed for the eaſier reading " thereof, wherewith *her Majeſty* read all that " was written therein, with great admiration, " and commended the ſame to the Lords of the " Council, and the Ambaſſadors, and did wear " the ſame many times upon her finger."

In the library of St. *John*'s college in *Oxford* is a picture of King *Charles* I. which has the whole Book of Pſalms written in the lines of

the face, and the hair of the head. I never ſaw it myſelf; but a friend of mine, who examined it for me, ſays, "The written lines are entirely "legible, by the *naked eye*, on a near and cloſe "inſpection; he could not learn by whom it "was done, nor when; but that by an inſcrip-"tion at the bottom it appears, that it was pre-"ſented to that college by Archbiſhop *Laud*, "in the year 1636."

I have in my cuſtody a little piece, which I think exceeds every thing I have ſeen of this kind. It was written by one *George Kier*, a *Scotchman*, who was tutor in the family, into which I married, and ſo it came into my hand. It contains, 1. The Lord's Prayer in *Hebrew*; 2. The Ten Commandments; 3. The Lord's Prayer; 4. The Creed; 5. *Pub. Lentulus*'s News to the Senate of *Rome*, concerning *Jeſus Chriſt*; and 6. The 151 Pſalm (tranſlated from the *Greek* of the Septuagint) all in *Engliſh*, in a circle whoſe diameter does not exceed that of *a ſhilling*. It was written in the year 1711, and was very legible ſome years ago with a good glaſs, but now ſo much ſullied and defaced, that but little can be made out of it. Theſe few inſtances I thought proper to take notice of; but as this ſpecies of writing is more for *amuſement*, and *curioſity*, than any real ſervice, I ſhall enlarge no further upon it.

SECT.

## SECT. VI.

I had ſome thoughts of finiſhing this firſt part of my work, with the preceding article. But obſerving that *cryptography*, or the art of ſecret writing, in various forms, is not only of very great antiquity, but has alſo been employed by great *generals*, eminent *ſtateſmen*, and even by *crowned heads*, for the more private management of public affairs; which has given it a ſort of dignity; I could not well omit making ſome remarks thereupon.

I ſhall begin with the *Lacedæmonians*, who are indeed by ſome reputed the inventors of this art; their *Scytala* is the moſt memorable inſtance of this kind, I believe, that can be found in hiſtory. * *A. Gellius* has left us the following full and clear deſcription of it, in his *Noctes*

* *Agellius*, or *Aulus Gellius*, was a *Latin* grammarian, who lived at *Athens*, in the ſecond century, particularly in the reign of the Emperor *Adrian*. He collected together many curious pieces, which he extracted from the books he had read; by which means they are preſerved in his *Noctes Atticae*, which would otherwiſe have been loſt, becauſe moſt of the books, from whence they are taken, are not now extant. This conſideration renders the work valuable. I have tranſlated the whole book into *Engliſh*; which has never yet been made public, either in *our language*, or in *French*, that I know of, which I much wonder at. The tranſlation lies by me ready for the preſs, if a favourable opportunity ſhould offer for its reception.

*Atticae, Lib.* xvii. *Cap.* 9. " The ancient *La-*
" *cedaemonians*, when they had occaſion to ſend
" letters publicly to their generals, expreſſed in
" a myſterious manner; leſt their deſigns ſhould
" be diſcovered, if they ſhould happen to fall
" into their enemies hands, made uſe of the
" following method of ſending them: They
" took two ſmooth round ſticks, of the ſame
" thickneſs, and of the ſame length, ſhaved
" and poliſhed exactly alike. One of theſe
" ſticks they gave to the general who went to
" the war; the other the magiſtrates kept at
" home, in their own cuſtody ſealed up. Now,
" when any occaſion called for theſe ſecret let-
" ters, they wound a thin piece of *leather* about
" the ſtick in a neat ſmooth manner, ſo that
" the edges of it were joined cloſe to one ano-
" ther all the length of the ſtick, ſo that nothing
" but the *leather* could be ſeen. After this,
" they writ what they had a mind to write
" upon the leather, juſt acroſs the edges round
" the ſtick, beginning at the top, and deſcending
" to the bottom; then unwinding the *leather*
" from the ſtick, they ſent it with the writing
" upon it to the general, who underſtood the
" deſign. Now the unwinding of the leather
" rendered the letters mutilated and imperfect,
" ſo that part of them were ſcattered in one
" place, and part in another; inſomuch that if

" that *leather* had happened to have fallen into " the hands of their enemies, they could have " made nothing out of the writing. But when " he received it, to whom it was ſent, and had " wound it about the fellow-ſtick, in the man- " ner he knew how it ſhould be done, from " the top to the bottom; then the letters, being " joined again by the folding of the *leather* round " the ſtick, became legible, and the whole per- " fect letter was eaſy to be read *."

The ſame author alſo informs us, in the ſame chapter, that there were extant in his time, ſome books of epiſtles of *C. Caeſar* to *C. Oppius*, and *Balbus Cornelius*, who managed his affairs in his abſence; in which epiſtles, in ſome places, there are *ſingle letters*, without any joining of ſyllables,

* The method of compoſing the ſaid *Scytale* is briefly and elegantly deſcribed, by the poet *Auſonius*, in a letter to his friend *Paulinus*, in the following verſes:

Vel *Lacaedemoniam Scytalen* imitare, libelli
Segmina pergamei *tereti* circundata *ligno*
Perpetuo inſcribens verſu; qui deinde ſolutus
Non *reſpondentes* ſparſo dabit ordine *formas*,
Donec conſimilis ligni *replicetur* in orbem.

(i. e.)

Or like the *Spartan Scytale*, entwine
Around a *poliſh'd ſtaff*, in ſpiral line,
A *parchment ſlip*; then it with writing fill;
Which when *untwiſted*, with the utmoſt ſkill,
None of the *letters* can the ſenſe explain,
Till round *(juſt ſuch) a ſtaff* it be entwin'd again.

which

which you would think were ſcratched at random; for no words can be made out of thoſe letters, for there was a private agreement between them to change the poſition of the letters, that in the writing one ſhould have the name and place of another; but in reading, they were to have their own proper ſite and ſignification. *Probus*, the grammarian, writ a curious treatiſe concerning this occult uſe of letters, which were found in thoſe epiſtles of *Caeſar*. This is a plain proof, that the uſage of *cipher*, or *occult writing* was known to the *Romans* in *Caeſar*'s time; and I am apt to believe it has been practiſed, more or leſs, by politicians, and generals of armies, &c. in every age ever ſince.

## SECT. VII.

Our celebrated penman, *Peter Bales*, whom I have already mentioned, amongſt his other excellencies in *writing*, is likewiſe ſaid to have improved this art of *cryptography*, and *ſteganography*, by what was called a *lineal alphabet*, or character of *daſhes*. A ſpecimen of it, with ſome pertinent remarks thereupon, may be ſeen in the *Biographia Britannica*, under the article *Bales*. What further advances have been made, in this occult ſcience, by our countrymen, I cannot ſay; but thoſe, who would be informed of the methods of *deciphering* all manner of ſecret writing, may

may conſult Mr. *Falconer's Cryptomenyſis Patefacta*, or *the Art of ſecret Information diſcloſed without a Key*; printed in 8vo. 1685. Our learned *Savilian* Profeſſor of Geometry at *Oxford*, Dr. *John Wallis*, is remarked for having had the greateſt ſkill of any man, of our nation, in *deciphering* all occult kinds of writing in *cipher*, or *ſteganographical characters*.

There are ſeveral fanciful ways of *inviſible writing* enumerated by *Herm. Hugo* in his book, *De prima Scribendi Origine*, which are of no great utility, but may ſerve as puzzling amuſements to thoſe, who know not how to employ their time better. He ſays, that what you write with *vinegar*, *urine*, *milk*, *tallow*, &c. it will remain *inviſible*, till you ſtrew *powder*, or *duſt* upon it, and then it may be read. And again, letters made with the juice of *lemons*, *onions*, *cherries*, &c. will become *legible* by holding them to the fire.

But the moſt remarkable inſtance of this ſort, that I have met with, is in *P. Pelliſon's* Hiſtory of the *French Academy*; his words, in the *Engliſh* tranſlation, pag. 221. are theſe.

" I learned from a friend of mine, to whom he " *(Monſieur de Montereul)* told it himſelf, that " for to write to them (i. e. *the princes)* he made " uſe of a ſecret, which the *King of England* had " taught him, in the long conferences, which " they ſometimes had together. It was a certain " *powder* very rare, which being caſt on the

" paper,

" paper, made that, which before-hand written " there with a *white liquor*, to appear; which " without that was wholly imperceptible. There " were many drugs ſent to the *Prince of Conty*, " who feigned himſelf very ſick; they were " wrapt up in white papers, and in every paper " was a letter, yet ſo that nothing could be ſeen, " though it were never ſo narrowly looked upon, " unleſs they made uſe of that *powder*, which " the princes had. It lay commonly over the " chimnies of their chamber, and to the eyes of " the guard paſſed for powder to dry their hair. " By this artifice, and ſeveral others, there was " ſcarce a day, wherein he (*Monſieur de Montereul*) " ſent not news, and heard not from them; and " he ſhewed no leſs than three hundred letters " of the Prince of *Conde*'s writing."

In this narrative we are left intirely in the dark, concerning the *white liquor*, that thoſe letters were written with; and alſo with regard to the compoſition of the *powder*, that rendered them conſpicuous and legible. And as I have met with no account of this fact, in any other memoirs, I muſt leave the *ſecret*, as I found it, undiſcovered; and herewith I put a period to this part of my undertaking.

*Nam nos immenſum ſpatiis confecimus aequor,*
*Et jam tempus equûm fumantia ſolvere colla.*

VIRG.

ADDENDA.

# ADDENDA.

THE following obſervations on the different ſorts of hands, that were moſt in uſe, in ſeveral of our kings reigns, are worthy to be remarked; though perhaps they may not be wholly depended upon, in every particular. They were communicated to me by my very kind, and curious friend, Sir *Peter Thompſon*, who tells me, he copied them from a MS. of Mr. *Aubrey*'s, now in the poſſeſſion of Mr. *Churchill* of *Henbury* near *Poole* in *Dorſetſhire*. And as I believe they were never made public before, and have ſo great a connection with the ſubject I have been writing upon, I am glad of this opportunity, tho' they came but lately to my hand, of inſerting them here.

## CHRONOLOGIA GRAPHICA.

*Aubrey's Stromata*, 4. 1689. Chap. 3.

About 8 or 9 ſpecimens of writing would reach to the conqueſt to this age; by ſuch a collection, one may at firſt ſight, know in what king's reign, except it was very ſhort, a MS. was written, and would be uſeful to detect forgeries. See ſomewhat of this nature in *Mabillon*, *De Re Diplomatica*; and Dr. *Edward Bernard*, 1689, publiſhed alphabets of the

the *Hebrew*, *Greek*, and *Latin*, chronologically on a ſheet of paper.

As we deviated from the *Roman* character, ſo we grew wanton in our manner of writing, and ran into the hand we now call Court-hand; and the initial text and capital letters were very flouriſhing and phantaſtic.

A charter of *Coenwulf*, King of *Mercia*, 814, preſerved in a capſula, in a forrel of the ledger-book of *Bath-Abby*, in the hands of Dr. *Guidot*, but belonged to one *Filkes*, a mercer at *Row'd* near the *Deviſes*. The character is between *Latin*, and *Saxon*, or as Dr. *Gale* (ſays) *Longobardic*..

A charter granted to *Malmſbury* by King *Athelſtan:* it is a ſmall deed, but the hand very legible, but not ſo large, nor ſo near the *Roman* as King *Edgar*'s. A ſilver wire button is affixed to the label for a ſeal.

King *Edgar* gave lands to the cathedral of *Worceſter*, and in the charter he is ſtiled *Thalaſſiarche*; from which title our kings claim the ſovereignty of the ſea. It was ſcarce ſo large as a ſheet, very legible, in a *Roman* character little degenerated, and reſembling that of the patent of *Henry* I. to the church of *Sarum*. It was in the hands of Capt. *Silas Taylor* of *Harwich*, and after his death loſt with other good MSS. Mr. *Selden* printed it in *Mare Clauſum*.

Domeſday-book is wrote in a fair legible character near pure *Roman*, with a mixture of *Saxon*.

*Henry* I. His charter of endowment of *Calne*, and tithes of the foreſt and chace of *Wilts* and *Berks* to the

the cathedral of *Sarum*, in a folio ledger-book belonging to that church, is chiefly *Roman*, plain and legible, and ſometimes a *Saxon* letter, ſomewhat like Domeſday-book.

*Edward* I. A black hand not very large, difficult by reaſon of the crincum-crancums.

*Edward* II. Like the former, but not ſo enveloped with the crincum-crancums.

*Edward* III. A fine ſmall legible kind of court-hand, but eaſier. The heads of the three *Edwards* ſomewhat alike. At the latter end of his reign, the hand degenerated into a larger and artificial letter. ꝛ then uſed for t.

*Richard* II. The hand was like that in uſe the latter end of *Edward* III. a groſs letter. In this reign the tail'd ꝯ began.

*Henry* IV. The character like that of *Richard* II. and generally wrote rudely, more like ſoldiers than ſcholars; a great rude ſtrong hand, a white hand, no black ſtrokes.

*Henry* V. The ſame hand as in the laſt reign.

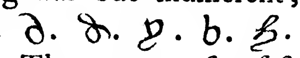
*Henry* VI. An ugly ſcrawling hand like that of a ſchool-boy, little better than thoſe uſed in *Henry* IV. and V. Court-hand was the common hand.

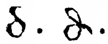
*Edward* IV. They uſed a ſecretary hand, and ſmall common hand very fair, and delicate, and elegant; the beſt writ evidences, and records are of this reign.

*Henry* VII. The hand was like that in uſe of *Edward* IV. but not quite ſo good.

*Henry* VIII. The preſent court, and chancery-hand were uſed; then ð. and þ. came in, alſo ȝ. ƀ. ȝ.

*Eliza-*

*Elizabeth.* The court-hand wrote in *Henry* VI. the writing was but indifferent; in this and the next reign  were used.

*James* I. They wrote a fine fast hand; handsome and useful; but the great hooked hand, the long  in their engrossing hands were not so graceful.

*Charles* II. The handsome engrossing hand now in use came in at the Restoration, with a better manner of expression.

To these observations of Mr. *Aubrey*'s, I shall here subjoin the following short ones, which I copied from the *MS. Adversaria* of my friend *William Oldy*'s, Esq; of the Herald's Office, viz.

King *Henry* VIII. wrote a strong hand, but as if he had seldom a good pen.

King *Edward* VI. wrote a fair legible hand.

Queen *Elizabeth*, writ an upright hand, like the bastard *Italian*.

King *James* I. writ a poor ungainly character, all awry, and not in a straight line.

King *Charles* I. wrote a fair open *Italian* hand, and more correctly perhaps than any prince we ever had.

King *Charles* II. wrote a little fair running hand, as if he were in haste, or uneasy till he had done.

King *James* II. writ a large fair hand.

King *William* had a close and slender free hand.

Queen *Ann* wrote a fair round-hand.

*F I N I S.*

THE

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# PART THE SECOND.

## TREATING OF

# CALLIGRAPHY.

And containing particularly

A brief Account of the moſt celebrated Engliſh Penmen, with the Titles and Characters of the Books, that they publiſhed both from the Rolling and Letter-Preſs.

- - - - - - Superat pars altera Curae.
- - - Juvat ire Jugis, quà nulla priorum
Caſtaliam molli devertitur orbita clivo.

VIRG.

THE

# PROEM.

AFTER the art of *printing* began to be generally in vogue, there ſucceeded as general a neglect amongſt penmen, for the improvement of the art of *writing*. This, as I have taken notice before, was occaſioned for want of due encouragement.

The firſt, who with a happy genius, (accompanied with remarkable application and induſtry,) reſtored the practice of *fine writing*, and taught it by certain rules in *England* was one *Peter Bales*; at leaſt, he is the firſt that I find upon record, for being a very excellent *teacher*, and *performer* therein. I believe however we may ſafely apply to him, what *Horace* does to *Agamemnon*.

*Vixere fortes ante Agamemnona*
*Multi; ſed omnes illacrymabiles*
*Urgentur, ignotique longâ*
*Nocte, carent quia vate ſacro.*
Carm. Lib. IV. Od. 9.

*Before his time there many liv'd,*
*Whoſe glory in theſe liſts was great;*
*But all unmourn'd, and now unknown,*
*Are in a dark oblivion loſt,*
*Becauſe no ſacred bard has wrote*
*What they perform'd.*

So

So doubtleſs other curious *penmen*, and even *teachers* of the art, flouriſhed in our nation before this *Peter Bales*; but as their names, characters, and labours, for ought I can find, are intirely loſt, I ſhall begin this my collection of the lives, and printed works of our *Engliſh* writing maſters, with him. Foreigners I do not treat of; and all the reſt after him, I intend to ſpeak of, in the *alphabetical* order of their names; which method, I conceive, will be the moſt *clear* and *uſeful* to my readers; and I hope they will be content with ſuch ſhort memorials, as I could procure, concerning many of them; for my endeavours in ſome places, are only like the picking up of a few *fragments* on the ſea-ſhore after a *ſhipwreck*, diſcovering there was ſuch a veſſel, to which they belonged. Upon the whole, I ſhall be glad if the occaſional obſervations, that I ſhall make in the courſe of this work, may conduce to the encouragement of keeping to a ſound, clean, practicable, and conſequently uſeful method of writing; for as it is remarked by an ingenious author, "The ſame motives, "that make us preſent ourſelves to our ſpecies "with decency, and an intelligible language, "engage us to ſtudy to arrive at a legible, "as well as a neat, and well ordered way "of writing; none but thoſe, who reſpect "no-body, and think themſelves exempted "from all regards due to ſociety, can well "neglect to have a tolerable hand-writing.

Spect. de la Nat. Vol. VII.

PETER BALES, was born Anno Domini 1547, but the place of his nativity, and who his parents were, I have not found. *A. Wood*, in his *Athenae Oxonienſes* ſays, "He ſpent ſeveral years in "ſciences amongſt the Oxonians, particu- "larly as it ſeems in *Glouceſter-Hall*; but that "ſtudy, which he uſed for diverſion only, "proved at length an employment of profit." This account is not only very ſhort, but defective; for it does not appear by this, that he was ever a regular ſtudent in that univerſity; but rather that his buſineſs was to teach others *writing* and *arithmetic*, probably to the *college-ſcholars*.

It is not certain when, and upon what motives he left *Oxford*; but in the year 1586, I find he was in ſome employ, under Sir *Francis Walſingham*, the ſecretary of ſtate; but what

his buſineſs was, or how long he continued therein I cannot tell; in all likelihood, it was ſomething in the *writing way*.

In 1590, he kept a ſchool at the upper end of the *Old-Bailey* in *London*, and taught the children of many perſons of diſtinction, at their own houſes. There were ſeveral petitions, letters, *&c.* written in the fine ſmall ſecretary and *Italian* hands, by this *Peter Bales*, in the *Harleian* library of manuſcripts, which I ſuppoſe are now transferred into the *Britiſh Muſeum*.

In this year alſo 1590, he ſet forth the firſt fruits of his pen, as he calls them, and communicated to the public his *Writing Schoolmaſter*, in three parts. The firſt, teaching the art of *Brachygraphy* or ſwift writing; the ſecond, *Orthography* or true writing; and the third, *Calligraphy* or fair writing: This was imprinted at *London* in quarto, by *T. Orwin*. His rules, in the laſt part, or key of *Calligraphy*, are written in verſe, as well as proſe. "And "indeed, ſays * Mr. *Oldys*, we may obſerve "ſeveral of his fraternity ſince addicted to "*poetry*; which may be naturally accounted

* See the article *Peter Bales*, in *Biographia Britannica*, written by *William Oldys*, Eſq; Norroy king of arms, in the Herald's-office.

"for

" for, from their being ſo converſant with the " poets; by tranſcribing their moral ſentences, " ſhort maxims, and diſtichs, to ſet their " ſcholars as *copies*; which is certainly laud- " able, to ſeaſon their youthful *minds* with " elegant admonitions, at the ſame time that " they are forming their *hands* to buſineſs. " Beſides, the precepts of any art are well " known to be moſt ſucceſsfully communicated " in verſe." In fine, Mr. *Bales* concludes his " book with the following epigram.

*Swift, true, and fair, good reader, I preſent*
*Art, pen, and hand, have play'd their parts in me,*
*Mind, wit, and eye, do yield their free conſent;*
*Skill, rule, and grace, give all their gains to thee;*
*Swift art, true pen, fair hand together meet,*
*Mind, wit, and eye, ſkill, rules, and grace to greet.*

The ſecond Edition of this book was publiſhed in twelves 1697, with eighteen copies of recommendatory verſes before it, by ſeveral learned hands.

What I have ſeen of our authors, from the *letter preſs*, are eighteen lines in *blank verſe* (a rarity at that time) in commendation of *George Ripley*'s *Compound of Alchymy*, publiſhed by *Ralph Rabbards* 1591, which are prefixed

to the ſaid book. And at the end of the book, the ſaid *Rabbards* tells us, " that in correcting " *Ripley*'s old ill-written copy; (*Ripley* was " chanon of *Bridlington* 1470) he had the aſ- " ſiſtance of *Peter Bales* in the *Old-Bayly*; " who was, he ſays, a moſt notable and ex- " perinced decipherer of old, and unperfect " writing."

In 1595, he had a trial of ſkill in writing, in *Black-Friars*, with one *Daniel Johnſon*, for a golden pen of twenty pound value, and won it; though his antagoniſt was a younger man by eighteen years, he himſelf being then *forty eight* years of age. Yet upon this victory, his cotemporary and rival in the art of writing, *John Davies*, in a ſatyrical and ill-natured epigram, could not forbear making the following envious remarks; this is the 215th epigram, in his book intitled *The Scourge of Folly*.

## UPON PETER BALES.

*The hand, and golden pen clophonian,*
*Sets on his ſign to ſhew (O proud poor ſoul!)*
*Both where he wonnes, and how the ſame he wan*
*From writers fair, tho' he wrote ever foule;*
*But by that hand, that pen ſo borne hath been*
*From place to place, that for this laſt half year*

*It*

*It ſcarce a ſen'night at a place is ſeen;*
*That hand ſo plies that pen, tho' ne'er the near.*
*For, when men ſeek it, elſewhere it is ſent,*
*Or there ſhut up (as for the plague) for rent;*
*Without which ſtay, it never ſtill cou'd ſtand*
*Becauſe the pen is for a running hand.*

By this epigram it appears as if our *Bales* was then in neceſſitous circumſtances; and though he had ſet up the *Hand* and *Golden pen* for his ſign, yet was obliged to remove from place to place, for fear of diſturbance from his creditors; and that which favours this ſuſpicion, is a proverbial ſpeech made uſe of afterward, when ſpeaking of people in debt, they were ſaid *to want the friendſhip of Peter Bales*, i. e. ſtood in need of ſome friends, who would be their *bails*. But this however is no more than conjecture, which might have perhaps no other foundation, than the invidious expreſſions in the aforeſaid epigram. However, be that as it may, the above mentioned trial of ſkill was made on *Michaelmas* day, in the year aforeſaid, before five judges choſen by the conſent of both parties. The particulars of this conteſt is now in the *Britiſh Muſeum*, ſuppoſed to be written by *Peter Bales* himſelf; it is dated January the 1ſt, 1596.

I am informed by a ſhort note, in Mr. *Joſeph Ames'*, F. R. S. hand-writing, that *Peter Bales* was once ſervant to Sir *John Puckering*, lord keeper; and that the book containing his account of the trial of ſkill for the *Golden-Pen*, with *Daniel Johnſon*, was once among lord Worceſter's MSS. N°. 216.

One of the firſt things that gave our *Bales* a reputation in the world for *Writing*, was it ſeems a micrographical performance, which he wrote in 1575 (being then about 28 years old, as *Hollingſhead* takes notice in his chronicle in that year, *viz.* the *Lord's Prayer*, the *Creed*, the *Decalogue*, with two ſhort latin prayers, his own name and motto, with the day of the month, year of our Lord, and that of the queen's reign (to whom he preſented it at *Hampton-Court)* all within the compaſs of a ſilver penny, inchaſed in a ring and border of gold, and covered with cryſtal, ſo nicely wrote as to be plainly legible, to the admiration of her majeſty, (queen *Elizabeth*) her privy council, and ſeveral ambaſſadors who ſaw it.

We have ſome intimations, in Mr. *Oldys's* article of *P. Bales*, in the *Biographia Britannica*, that he was brought into ſome trouble (about the year 1599) though innocently, by copying ſome of the *Earl of Eſſex*'s letters, by the deceitful contrivance of

one

one *John Daniel*, a mercenary dependant upon the ſaid Earl; but I do not find that *Bales'* reputation ſuffered by this, in the eſtimation of the impartial.

Beſides his *Writing School-maſter*, that I mention'd above, I have met with nothing elſe publiſhed by him, except one piece in ſecretary hand without a date, in a book intitled *Theatrum Artis Scribendi Judoco Hondio Caelatore*; it was printed at *Amſterdam* from the *rolling-preſs* 1614, when I ſuppoſe our *Bales* was dead; though that piece might be written by him long before; for in the ſaid book, which contains forty two plates, ſome are dated 1594, ſo that I ſuppoſe, that which I ſaw, dated 1614, was not *the firſt* impreſſion. Laſtly when, where, and in what circumſtances, this great maſter of the pen made his final exit, I have got no certain intelligence.

Amongſt the *Harleian* MSS. (now in the *Britiſh Muſeum)* N°. 2368. there is a thin vellum book in ſmall quarto, called *Archeion*. At the end of that treatiſe is a neat flouriſh, done by command of hand; wherein are the Letters, *P. B.* which ſhews (ſays a note in that book) that this copy was written by the hand of *Peter Bales*, the then famous writing maſter of London.

ALLEINE (JOSEPH,) kept a ſchool both for boarders and day-ſcholars, for a great many years in *Coleman-ſtreet, London.* He had his education under his uncle *Richard Alleine,* who was a writing-maſter in St. *Thomas Apoſtles, Southwark. John Seddon,* in his *Penman's Paradiſe,* page 2. calls this *Richard Alleine,* a moſt accurate and able writing-maſter. This was in 1695. And *Colonel Ayres,* in his *Tutor to Penmanſhip,* dedicates a plate to him, but ſpells his name *Alleyn.* I cannot find that he ever publiſhed any thing, either from the letter, or the rolling-preſs.

Our *Joſeph Alleine,* (as I have been credibly informed by a gentleman who was his apprentice, and is now living in *Baſinghall-ſtreet*) was twice married, but never had any children, and ſurvived both his wives. Now though he was not a very *curious penman,* yet by a proper *conduct,* and regular management of his ſcholars, he ſupported his ſchool in great credit ſo long as he kept it. *Conduct* and prudent *management* are the grand requiſites, in the maſter of a *boarding-ſchool* particularly, and more to be eſteemed than meer *ſcholaſtic* qualifications, ſo true alſo is that obſervation of the poet,

*The*

*The meaneſt faculties, diſcreetly uſed,*
*May get the ſtart of nobler gifts abus'd.*

Sometime before his death, having acquired a *competant fortune*, he quitted his laborious employ, and lived retired; boarding himſelf at a diſſenting miniſters, (a gentleman of the ſame religious perſuaſion with himſelf) in *Ropemakers-alley*, near *middle Moorfields*, where he died of a total ſuppreſſion of urine, A. D. 1703, about the 77th year of his age, and lies interred in the burying-ground belonging to the diſſenters in *Bunhill-fields*.

He publiſhed firſt from the letter preſs, *Epigrams divine and moral, for the exerciſes of youth that learn to write*; with a recommendatory poem, (which I take to be a ſort of puff) by *N. Tate, Eſq*; Poet Laureat. It is a quarto book, conſiſting but of 28 pages, printed 1706. *G. Shelley's* divine, moral, and hiſtorical ſentences in 8vo. anſwers the intention much better.

2. *An Introduction to Book-keeping, or Rules to find Debtors and Creditors in the moſt uſual Tranſactions of Trade for the uſe of Writing Schools.* I am not certain when it was firſt printed; it is but a ſmall jejune performance, yet has gone through three editions.

3. In 1722. *The Young Accompiant's aſſiſtant. Containing various forms of promiſſory notes,*

*notes, acquittances, bills of parcels, workmans bills, invoices, &c.* It conſiſts of 50 pages in long 8vo. A book of this kind is much improved, and rendered more uſeful by *Meſſ. Hudſon* and *Dean*, intitled, *A New Introduction to Trade and Buſineſs*, printed in 8vo. 1758.

4 *A Cyphering Book*, from the rolling preſs, *in which are engraven the Titles and Tables, with examples of the moſt neceſſary Rules of Arithmetic.* It is a quarto book, with blank leaves left between each rule, for ſcholars to fill up according to the direction of a maſter. I find no date to it, nor the *Engraver's* name.

N. B. Theſe four books he got printed primarily for the uſe of his own ſchool.

AUSTIN (EMANUEL,) Writing-maſter, keeps a ſchool, (at my writing of this, A. D. 1763,) in *little Bartholomew-Cloſe*, near *Weſt-ſmithfield*, where he has lived eighteen years; beſides his lively and remarkable aſſiduity in his buſineſs, he is reſpectable for his *affability*, *candour*, and *integrity*. From him I have received many uſeful informations and accounts, concerning ſome of our former Writing-maſters in *London*, with whom he was either perſonally acquainted, or had knowledge of them from good authorities. This *favour* I cannot but gratefully acknowledge. For it

is

is a more difficult taſk, than I at firſt imagined it would have been, to recover even ſome little neceſſary memorandums relating to our deceaſed *Writing maſters*, and their works. I am now ſenſible that my undertaking would have been much eaſier, if I had began it twenty or thirty years ago. And I particularly regret my not having been acquainted with Mr. *George Bickham ſenior*, our late celebrated engraver; from whom I doubt not, I might have received much intelligence; in many intereſting particulars. But to return to my preſent ſubject; Mr. *Auſtin* was born *November* third, 1702, in the pariſh of *St. James's Clerkenwell, London*; and was apprentice to Mr. *Adam Millet*, a writing-maſter in the ſaid pariſh. After ſeveral years employment in teaching youth, in various places, he was, whilſt at *Shadwell*, perſuaded by his Friend and acquaintance Mr. *John Bland* to ſucceed him in Mr. *Watts's* academy, in *little Tower Street*; and accordingly was by him recommended to Mr. *Watts*, to inſtruct the young Gentlemen educated there, which he did in writing, arithmetick, and the *Italian* method of book-keeping for about four years. Moreover, he has, at his leiſure hours, conſtantly employed his time in teaching young gentlemen and ladies, at their own houſes; and alſo at ſeveral creditable boarding-ſchools.

He

He writ twenty two pages in Mr. *Bickham*'s *Univerſal Penman*; and three pages (in the *Italian* hand) in Mr. *Thomas Weſton*'s of *Greenwich* copy book. By theſe ſpecimens, his abilities in the moſt uſeful hands are very conſpicuous; and the great aſſiſtance he gave Mr. *George Bickham* in publiſhing that grand and noble work, *The Univerſal Penman*, deſerves the thanks of all the true lovers and admirers of excellent writing.

He has in his own private collection, (which he has been making for many years,) ſeveral *fine* and *curious* pieces of penmanſhip, both by *ancient* and *modern* maſters.

AYRES (COLONEL JOHN,) As the *moon* in a clear night ſhines very conſpicuous amongſt the ſtars, ſo Mr. *Ayres* commands our particular attention in the *hemiſphere of Engliſh penmen*. Yet his firſt appearance was but *ſmall*, and his riſing ſcarcely noticed. For we are told, he came up to *London*, a poor lad out of the country, and ſerved in the capacity of a footman to Sir *William Aſhurſt*. But his maſter, perceiving him to be a youth of a promiſing and improveable genius, put him to ſchool to learn *writing*, *arithmetic*, *&c.* in which by a peculiar bent of mind, ſeconded by aſſiduity and care, he made a ſurpriſing proficiency. What

What part of *England* he came from, and who his *parents* were, I have not been able to learn; but after continuing ſome years with his aforeſaid *kind* and *worthy* maſter, in whoſe ſervice, it is preſumed, he might have laid up ſome money, as well as fitted himſelf in ſome meaſure for his future employ of a teacher of *writing* and *accounts*, he married a fellow maid-ſervant, with whom it is ſaid he had about 200 *l.* and then began to teach a ſchool at a chair-maker's in St. *Paul's Church-yard.*

From this ſmall and obſcure beginning, his induſtry and abilities, by degrees procured him many ſcholars. *Ornatur propriis induſtria donis*, ſays the poet; and it has hardly ever been more truly verified, than in the increaſe of Mr. *Ayres'* buſineſs; which, I am informed, brought him in, when it was in its moſt flouriſhing condition, near 800 *per annum.* A fine income for a writing-maſter.

The firſt book, that I have met with, that he publiſhed from the *rolling preſs*, was his *Accompliſhed Clerk* in 1683. It contains 25 plates in a variety of practical hands, and was engraved by *John Sturt*; who, I believe, was the beſt engraver of *writing*, at that time, in *England*; and was maſter, in that art, to his celebrated ſcholar Mr. *George Bickham.* He dedicates it to his honoured maſter Mr. *Thomas Topham*, who then taught a writing ſchool, at the

the *Hand and Pen*, in *Fetter-lane*, *London*. And though Mr. *Topham* was not an eminent penman, with regard to practice, as far as I can learn, yet he had the honour, (if report ſays true) of being maſter of another of our *Worthies in Calligraphy*, I mean Mr. *Charles Snell*.

In 1700, he publiſhed another edition of this *Accompliſhed Clerk*, re-graved with ſome little enlargement, having his picture at the beginning, in his own hair, and under it is this Inſcription:

*Johannes Ayres pennae, arithmeticæ ac artis rationariae profeſſor apud Londinates juxta divi Pauli.*

He has a preface in the letter preſs work, in which he tells us, That he had carried the engraving of writing to a higher degree of excellency, and made it more like to natural penmanſhip than any one in *England*. Yet he was convinced, he ſays, it is very difficult (if not impoſſible) for the *graver*, in ſome hands, to come up nicely to the nature and freedom of *the Pen*. This obſervation has been made by ſucceeding accurate penmen, and I believe the beſt of engravers will allow it to be true. After his preface, there is a copy of verſes, conſiſting

conſiſting of nine ogdoaſtic ſtanzas, intitled, *The Indifferency*. By this time, he had made ſuch conſiderable Improvements in the *practical* and moſt *uſeful* parts of writing, that Mr. *Robert More*, in his ſhort eſſay on the firſt Invention of writing, ſays, *Colonel Ayres was the common father of us all.* This was a grateful acknowledgment of a true ſon of the *Calligraphic* art.

In 1687, he publiſhed his *Tradeſman's Pocket Book, or Apprentices Companion.* It contains twenty plates in an oblong quarto, being adapted to common buſineſs in trade, containing copies of *Bills of Parcels, Receipts*, &c. But ſome performances of that kind, of our later maſters, are ſuppoſed to exceed it, though that was well for the time. There is no engraver's name mentioned.

In 1694, he publiſhed from the letter preſs, *Arithmetic made eaſy for the uſe and benefit of Tradeſmen*, in 8vo. It is dedicated to Sir *William Aſhurſt*, who was then *Lord-Mayor* of the city of *London*. I don't obſerve, that there is any thing extraordinary in it, though plain and practical; yet it has been very well received by the public. That edition of it, which I have, is the *twelfth*, and was printed in 1714. In that edition there is added, *A ſhort and eaſy method, after which ſhop-keepers may ſtate*,

*ſtate, poſt, and balance their books of accounts.* This was added by Mr. *Charles Snell*, writing-maſter, in *Foſter-lane*, *London*. Its probable it was what he made uſe of in his ſchool.

I think the *oldeſt* book of *merchants accounts*, that I have met with in *Engliſh*, in the way of *memorial*, *journal*, and *ledger*, is one printed in 1588, ſet forth by one *John Mellis*, who taught writing and arithmetic, nigh *Battle-bridge*, in St. *Olave*'s, *Short Southwark*. But in his preface, he tells us, that that work was only a revival of an *older* copy, printed in *London* 1543.

*N. B.* The ſaid *John Mellis* augmented *Robert Record*'s arithmetic, which was publiſhed in 1594. It is intitled, *The third part, or addition to that book.* It treats of the *rule of practice*, and other uſeful and ingenious arithmetical queſtions; by which it appears, that the ſaid *Mellis* was a good proficient in the ſcience of arithmetic, for thoſe times; and, as a *School-maſter*, deſerves to have his name tranſmitted to poſterity, in a work of this nature. For which purpoſe let me here obſerve, from his epiſtle dedicatory, placed before *Record*'s arithmetic, that this *John Mellis* was a *Norwich* man, and that having a natural genius for drawing of proportions, maps, buildings, *&c.* he ſays, that it was only *Dei beneficio* given

given him from his youth, without the inſtruction of any maſter; and that when he writ that epiſtle, (1594) he had been a ſchool-maſter, and had taught writing, arithmetic, and drawing for the ſpace of twenty-eight years, having brought up a number, he ſays, to become faithful and ſerviceable to their maſters, in great affairs; and many of them good members to the commonwealth. This epiſtle is dedicated to Mr. *Robert Forth*, L L D. and one of the maſters of the Queen's high court of Chancery.

But to return from this digreſſion, to Colonel *Ayres*. In the next year, 1695, our author publiſhed his *Tutor to Penmanſhip*. *John Sturt* engraved it. This grand work is divided into two parts, and contains in the whole 48 large folio oblong plates, beſides his picture in the front. He dedicates it to K. *William* the IIId. It is indeed a pompous book, and very valuable on many accounts; ſo that they, who are poſſeſſed of one of the firſt impreſſions, are poſſeſſed of a valuable *Cimelium*.

Anno Dom. - - - he publiſhed his *Alamode Secretarie*, or *Practical Penman*, in 28 long octavo plates; containing examples of the *mixt running hand*, and *mixt ſecretary*. In this piece I find nothing ſuperiour, nor even equal,

to ſome of his other works. The copy I ſaw had no date, but he lived then, at the *Hand* and *Pen*, in St. *Paul's Church-yard*. It was engraved by *John Sturt*.

In 1700, he publiſhed his *Paul's School Round-hand*. It is only an alphabet of copies, with ornaments above and below them, of fiſhes, *&c.* of free ſtriking. The performance is clear and bold. *John Sturt* ſculpt. He alſo publiſhed, but without any date, or engraver's name, *a Striking Copy-book*. It conſiſts of 14 narrow plates.

Anno Dom. - - - he publiſhed, *The Penman's daily Practice*, a cyfering-book, (it is ſo ſpelt) ſhewing much variety of command of hand, with examples of all the running mixt hands now in uſe. It contains 34 plates, and was engraved by *John Sturt*; but the exemplar, that I ſaw, had no date. Our author has alſo one plate of engroſſing-hand, dated 1695, in *George Bickham's Penman's Companion*. Theſe are all the works of this laborious and eminent *writing-maſter*, that I have met with; and I have little more to add concerning him, but that as his riſe was by ſmall degrees, ſo his departure out of this life was ſudden; for, as I have been informed, he went to a village, a little way out of town, (I think it was *Vauxhall*) to regale one afternoon, with

with a few friends; and he, retiring into the garden from his company, was there found dead ſoon after. His death by this ſeems to have been the effect of a fit of an *apoplexy*; but the particular circumſtances attending it, and where he was interred, I have not been able to learn. Nay, I have not been informed in what year he died; but I gueſs it was in Queen *Ann's* reign, and before the year 1709. for Mr. *Rayner*, who had been the *Colonel's* ſcholar, and who publiſhed his, *Paul's Scholars Copy-book*, in that year, ſpeaks in his preface of his maſter as being *then dead*.

BANSON, (WILLIAM) was writing-maſter of the free writing-ſchool, in *Newcaſtle upon Tyne*. I have met but with one book, that he publiſhed from the rolling preſs, and that was intitled, *The Merchant's Penman*. It came out in 1702, containing 34 ſmall folio oblong plates, engraved by *John Sturt*. On 24 of the leaves, there are 24 tetraſticks in *Engliſh*, beginning with the 24 capital letters of the alphabet, which, it is probable, were of his own compoſing; with a *latin motto* over each of them. I have obſerved, that many of our writing-maſters have had a *verſifying knack*. There is a copy of verſes of twelve lines prefixed to this book, in commendation thereof,

by one who ſubſcribes himſelf *Thomas Weſton, Philo-Calligraph.* The manner of our author's writing is ſtiff, and heavy.

I have alſo by me, his *Writing Maſter's Arithmetic*, containing queſtions, in all the common rules of arithmetic, both vulgar and decimal, to be wrought by the ſcholar. It is but a ſmall thing, and all in the *letter preſs* work. Mine is the 2d edition, which was printed 1718. I ſuppoſe he compoſed it chiefly for the uſe of his own ſchool.

He alſo publiſhed from the letter preſs, *The Compleat Exchanger*; but I cannot ſay in what year, nor in what ſize, having never ſeen it; I am informed however, that it is a very *plain* and *uſeful book*, but is confined to the *Dutch exchanges* principally.

The following brief account I received from his daughter, who was living at *Newcaſtle* a few years ago. " That he was born at a place " called *Butts-Green* in *Eſſex*, and that he " was removed from thence to *Newcaſtle* at " five years of age; and at ſixteen was made " writing-maſter of that town's *free-ſchool*, " and continued ſo till his death, which hap- " pened in the 55th year of his Age; and he " was buried in St. *John's Church*, but without " any monumental Inſcription.

BEAUCHESNE,

BEAUCHESNE, (JOHN DE) and BAILDON, (JOHN) my reading furniſhes me with no notices of this *John de Beaucheſne*, or *John Baildon*; only I find in the MSS. *Adverſaria*, that my friend Mr. *Oldys* communicated to me, that *John de Beaucheſne* came from abroad (probably from *France*, as his name is French) and lived near St. *Bartholomew*'s hoſpital.

They publiſhed a book of divers ſorts of hands, imprinted from *wooden-blocks* at *London*, by *Richard Field*, in 1602. It contains 45 leaves, on the laſt of which is written at length in large german text. *Anno Domini milleſimo quingenteſimo ſeptuageſimo* (1570) which, I preſume, was the year in which that leaf was firſt penned.

Prefixed to this old book, there are *rules* in verſe, made by E. B. for children to write by. Amongſt his other *rules* relating to writing, I ſhall give my reader the following ſpecimen.

HOW TO WRITE FAIR.

*To write very fair, your pen let be new,*
*Diſh, daſh, long-taile flie; falſe writing eſchew;*
*Neatly and cleanly your hand for to frame,*
*Strong ſtalked pen uſe, beſt of a raven;*

*And comely to write, and give a good grace,*
*Leave between each word ſmall (a) letter's ſpace,*
*That fair, and ſeemly, your hand may be read,*
*Keep even your letters, at foot and at head;*
*With diſtance alike, between letter and letter,*
*One out of others ſhews much the better.*

And as another *curioſity*, though of no great value, let me here add the ſame author's *rhyming receipt*,

## To make INK.

*To make common ink, of wine take a quart,*
*Two ounces of gumme, let that be part;*
*Five ounces of galls, of cop'res take three,*
*Long ſtanding doth make it the better to be;*
*If wine ye do want, raine water is beſt,*
*And then as much ſtuffe as above at the leaſt,*
*If ink be too thick, put vinegar in,*
*For water doth make the colour more dimme.*

Since I writ the account above, I find in a copy-book publiſhed at *Amſterdam* 1614, engraved by *Judocus Hondius*, intitled *Theatrum Artis Scribendi*, five pages written by *John de Beaucheſne*; and after his name in one of them is *Parys*; which makes me think he was a *Pariſian*.

BILLINGSLEY

BILLINGSLEY, (MARTIN) this was one of our early *Britiſh* penmen, who made the improvement of writing their aim. But I have little to ſay concerning him, being deſtitute of any certain memoirs, relating either to him, or his works. In *A. Woods Athenae Oxonienſes*, page 331. I find one *Henry Billingſley* of *Canterbury* mentioned, who became *Lord Mayor of London*, in 1597, and died 1606, in which time our writing-maſter lived, but was then very young. There was alſo one *Robert Billingſley*, who, (*A. Wood* ſays) was not long ſince a teacher of arithmetic, and the mathematics, and was author of a little book intitled, *An Idea of Arithmetic*. But whether this our *Martin* was any ways related to either of thoſe two I cannot ſay.

In 1618, our author publiſhed from the rolling preſs his copy-book, intitled, *The Pen's Excellency, or Secretary's Delight.* He ſtiles himſelf, in the title page, *maſter in the art of writing*. It contains 28 copper plates in a ſmall quarto, beſides his * Effigies at the beginning,

* He is drawn in his own hair, with wiſkers and a peaked beard, a ruff, and with a pen in his right-hand; under which are theſe lines.

*Fair writing, true orthography,*
*A perfect writer dignify:*
*Such is his virtue, ſuch his Grace,*
*As envy never can deface.* J. Goddard ſculpt.

under which is *Ætat ſuae* 27. From whence I gather he was born Anno Dom. 1591. It was engraved by *William Holle*. He dedicates it to prince *Charles*, whoſe *ſervant* he calls himſelf. It is not improbable, but that Mr. *Billingſley* inſtructed this prince *Charles* (afterwards *King Charles* I.) in the arts of writing and arithmetic, ſo far as it was neceſſary for one in his exalted ſtation to learn. That *prince* was born Anno Dom. 1600, and was therefore about eighteen years of age, when our *author* publiſhed his book. It was remarked that *King Charles* I. wrote a fair open Italian hand, and more correctly perhaps than any prince we ever had. The beſt ſpecimens of writing, in *Billingſley*'s book, are in a neat Italian hand, and ſmall ſecretary. His preface is dated from his Houſe in *Buſh-lane* near *London-ſtone*. I have ſeen another edition of this book publiſhed in 1623. There is nothing extraordinary in the work; and it is only valuable, becauſe of its being an early production from the *rolling preſs*.

He alſo publiſhed a ſmall copy-book of 16 narrow plates, without any date or gravers name. This is a *negligence*, that many of our writing-maſters ſince his time, have been guilty of; which renders a work of this nature, that I am engaged in, much more *imperfect* than otherwiſe it would have been. This book

ſhews

ſhews the firſt forms, or breakings of every letter, in the *ſecretary* and *german text* hands; which according to ſome hints in his preface, had not been practiced before. In the letter preſs work, added to this book, called *The Writing School-Maſter, or The Anatomie of Fair Writing*, he tells us; that he himſelf learned to write *without a maſter*. This is no more than what has been obſerved in many *excellent performers*, in other arts and ſciences; whoſe ſkill and reputation have been principally owing to their *natural genius*, and unwearied *induſtry*.

BLAND, (JOHN) this excellent penman deſervedly ſtands in the *firſt rank* of our *Engliſh* calligraphic worthies. His neat manner, and curious improvement in the practical hands, for *mercantile* buſineſs, are worthy of our warmeſt commendations. He was alſo as exact and clear an *accountant*, as he was an elegant performer in free-writing. Under his diligent care many young gentlemen in this *large-trading*, and opulent city, were admirably inſtructed, in both thoſe neceſſary branches of learning.

He was born *Auguſt* the 17th 1702, in *Crutched-friars, London*. His father was a clerk in the *Victualling-office*, on *Tower-hill*, who

who ſent this his ſon to *Weſtminſter-ſchool*, where he continued for about four years; but under what *writing-maſter* he principally formed his hand; and laid the foundation for his future accurate knowledge in *accounts*, I cannot abſolutely ſay; however, upon the authority of Mr. *Auſtin*, I may add, that Mr. *Bland* told him, he went ſome time to ſchool to Mr. *Snell* in *Foſter-lane*. But it is probable, they were in a great meaſure owing to his own *induſtry* and *ſagacity*. This is uſually the caſe of ſuch, as arrive at *peculiar excellency* in any art or ſcience.

He came early into a clerkſhip in the *Cuſtom-houſe*, in which he continued nine years; afterwards he was writing-maſter at Mr. *Watts'* academy in *little Tower-ſtreet* for about thirteen Years. In 1739, he opened an *Accountant's-office* in *Birchin-lane*, to qualify thoſe who were committed to his care for merchants *Compting-houſes*, *Trades*, the *Public-offices*, *Attorney's-clerks*; or any other employ they were intended for; and particularly to fix them in a neat and expeditious *running-hand*, ſo neceſſary in every buſineſs. And when he had remained there about five years, he removed, and ſet up an *An Academy* in *Biſhopſgate-ſtreet*, near *Cornhill*, for the qualifying

of

of young gentlemen in *Writing*, *Accounts*, *Mathematics*, and *French*, &c. which he ſupported with great credit till the time of his death, Anno Dom. 1730. While he was writing-maſter to Mr. *Watts'* academy in *little Tower-ſtreet*, he publiſhed, his *Eſſay in Writing exemplified in Forms of Buſineſs*. It contains 21 folio plates engraved by *George Bickham*; and is exceeding neatly performed, as well as judiciouſly adapted to the uſes of *trade*, and *mercantile affairs*. This book made him more generally known, and procured him much reputation among the trading part of the world.

He has alſo five plates in *George Bickham*'s *Penman's Companion*, which are dated 1728, 1729, and 1730, which, I ſuppoſe, are the years when they were written. And alſo *five* plates in the aforeſaid engravers *Univerſal Penman*; beſides a letter to Mr. *Bickham*, dated the 20*th* of *Auguſt*, 1736, who requeſted his aſſiſtance as a favour, in furthering and encouraging that grand work. See page 80, in the ſaid *Univerſal Penman*. Theſe are an additional commendation to his other performances; and *all the works*, that I have met with, that he favoured the publick withal from the *rolling preſs*; except four ſingle pieces,

pieces, *viz.* 1. A poem on the death of *Humphry Parſons*, Eſq; which he wrote for the author *J. Bowman*, *J. B. S. E. M. M.* engraved by *E. Thorowgood.* 2. A breaking up piece, which he did for Mr. *Cole* the engraver, containing a neat, and correct alphabet of the *germantext* capitals. And 3. A piece upon *wiſdom*, which he wrote for a private gentleman, in various hands on the ſide of an half-ſheet; and 4. An advertiſement, of his ſettling at the *Accountant's-office* in *Birchin-lane*; it is only an octavo, but finely performed, and as neatly engraved, by Mr. *Thorowgood.*

Mr. *Bland* died the 21ſt of *January*, 1749-50, aged 47 years, and was buried in St. *Martin's Outwick* church, at the end of *Threadneedle-ſtreet.* His pall was ſupported by Mr. *Oldfield*, Mr. *Auſtin*, Mr. *Gadeſby*, writing-maſters; Mr. *Seagrave* his French maſter, Mr. *Kennedy* his Mathematical-maſter; and Mr. *Farrington* his particular acquaintance. His two executors Mr. *Middleton*, (now Sir *John Lambert Middleton)* and Mr. *Jackſon* followed the corps.

Moſt of Mr. *Blands* originals of his copy-book, and the pages he wrote in Mr. *Bickham's Univerſal Penman*, with ſeveral other curious

curious pieces of writing, in common ink, are in the hands of the aforeſaid Sir *John Lambert Middleton, Bart.* Mr. *Auſtin* alſo (to whom I am obliged for moſt of the materials, from whence I compoſed this article) being Mr. *Bland's* particular friend and acquaintance, has in his poſſeſſion ſeveral fine pieces of his *round-hand*, and *running-hand*.

BROOKS, (GABRIEL) I have met with nothing that this *elegant* writing-maſter publiſhed from the rolling preſs, but *nine* plates in *G. Bickham's Univerſal Penman*; and I am apt to think thoſe are all the productions of his quill, that he favoured the world with; and which were written but a few years before his Death. Thoſe pieces indeed ſufficiently teſtify, that he was a great proficient in writing the moſt *uſeful hands*. Whence he was deſcended, or where educated, I can ſay nothing to, except his being apprentice to *Dennis Smith*, writing-maſter, in *Caſtle-ſtreet* in the *Park*, *Southwark*. He kept a day-ſchool for ſome time in *Burr-ſtreet*, *Wapping*; and died, as I am informed, 1741. aged about 37 years. Since I writ the above account, I have met with one piece more of Mr. *Brooks'* writing, very accurately performed, and as neatly engraved by *George Bickham*; it is a kind of ſhop-bill, or advertiſement, on a large half-

half-ſheet, for Mr. *Staneſby*, junior, muſical inſtrument maker, in the *Temple-exchange*, *Fleet-ſtreet*. It is worthy of the obſervation of the curious in calligraphy.

BROOKS, (WILLIAM) I can come at the *birth* of this gentleman pretty nearly, by what he ſomewhat enigmatically writes of himſelf. In the year 1717, he publiſhed his copy-book intitled, *A Delightful Recreation*, &c. which he ſays, in his preface, he writ when he was but *juſt turned the third part of his climacterical year*, which I underſtand to be the 21ſt of his age; ſo that according to that account, he was born *Anno Dom.* 1696. But I know nothing of the place of his birth, nor under whom he had his Education.

He kept a ſchool at the corner of *Hayes's-court*, the upper end of *Gerrard-ſtreet*, near *Newport-market*, in St. *Ann's Weſtminſter*, where he taught writing, arithmetic, and merchants-accounts.

In the year 1717, (as I obſerved above) he publiſhed his *Delightful Recreation for the Induſtrious*. It contains 21 plates in an oblong folio of plain and practical writing, very neat and true; with his picture in the front. Mr. *George-Bickham* engraved it; who ſays, in a note prefixed to the book, that *the original*

*pieces*

*pieces were fairly performed with the pen, and likewiſe the ornamental part ſtruck by command of hand, part in his preſence, and the reſt at the author's leiſure hours.* This is a very good recommendation, provided the engraver was no ways influenced to put in ſuch an advertiſement.

Mr. *Brooks* tells us, in his preface, that he writ thoſe pieces not for profit, but pleaſure, and the improvement of the youths of his country; and adds, that if it found *acceptance*, it would encourage him to endeavour a further help in that, or ſomething of another nature; but what that was, or whether he ever performed it, I cannot ſay.

Our author, in the dedication of the ſaid book to the *Arch-biſhop of Canterbury*, &c. informs us, that a young *Indian* prince brought from *South-Carolina*, whoſe name was *George Forcenza*, was committed to his care, by the ſociety for the propagation of the goſpel in foreign parts, to be inſtructed in *writing, arithmetic, and the principles of the Chriſtian religion*; who in about ſix months time, he ſays, by his aſſidious application, could read the *bible*, and made ſuch a progreſs in writing and arithmetic, as was ſcarcely to be paralled, in ſo ſhort a ſpace. This, no doubt, added conſiderably to Mr. *Brooks'* reputation.

Beſides

Beſides the abovementioned book, he writ one piece dated 1720, in *George-Bickham's Penman's Companion*; and another in his *Univerſal Penman*, page 32, which was printed in 1741.

When Mr. *Brooks* left *Gerrard-ſtreet*, *Soho*, he went and kept a ſchool in *Caſtle-ſtreet*, in the *Park Southwark*; having married the widow of Mr. *Dennis Smith*, who had been maſter of the ſaid ſchool, but I cannot aſcertain the time of his removal, nor how long he continued there; for he went from thence to *Much-Baddow* (or *Great-Baddow*) near *Chelmsford* in *Eſſex*, where he died Anno Dom. 1749, in the 53d year of his age. He was ſucceeded in his ſchool, in *Caſtle-ſtreet* in the *Park*, by Mr. *Richard Morris*, of whom I ſhall ſpeak hereafter.

BROWNE, (DAVID) a learned and ingenious ſcotchman, printed his *calligraphia* at the letter preſs 1622, with blanks for examples, which he and his clerks filled up. It is dedicated to King *James* I. whoſe ſcribe he calls himſelf.

It contains rules, by which (he ſays) any may learn the *right writing* of the moſt uſual characters in the world. It was printed at St. *Andrews in Scotland* by *Edward Raban* 1622, dedicated

dedicated to K. *James* the Iſt, who (as we are told therein) had ſeen and approved of ſome of his exerciſes of fair writing; with certain *rare practiſes*, as he expreſſes it, of a *nine years old* diſciple, whom he then taught.

His book, it is true, treats fully of the art of *writing*, in moſt of it's branches; but as there are no ſpecimens of the hands it teaches in words, that omiſſion to be ſure renders it the leſs uſeful. As it was publiſhed, when the *rolling preſs* had not been long known in *Great-Britain*, he and his clerks uſed to fill up the vacancies left in the book for that purpoſe, probably it was bought, at that time, by very few beſides his *ſcholars*.

CHAMBERS, Eſq; (ZACHARY) I am ſorry I can tranſmit to poſterity an account of ſo few of this gentleman's performances, in the *Calligraphic* way. He received his rudiments in writing, accounts, and the mathematics, under that able penman *Major Ralph Snow*, in *Moorfields*; but his greater improvements, in the various hands, were owing to his own aſſiduous application in copying after the celebrated *German* maſter *J. Van den Velde*, and other curious practitioners in the art of writing.

After he left *Major Snow*, he engaged in the office of a ſteward under Sir *Richard Gough*; and he continued in that employ, untill Sir *Richard*'s death; and afterwards he was made clerk of the patents in the *Pell-office*, in the exchequer; and not long after ſucceeded to be chief clerk, in the *new annuity pells*. In the year 1731, he was made deputy-ſurveyor of his majeſty's lands; and in the year 1753, he was appointed *regiſter* of all his majeſty's manors, meſſuages, woods, parks, foreſts, chaces, &c. which he now 1762 enjoys.

As this gentleman thus became immerſed in real and grand buſineſs, from the time he left *Major Snow*'s ſchool, we have but two pieces, (that I know of) which he has permitted to be publiſhed from the rolling preſs. One is a finiſhed plate of *german text*, dated 1730, in Mr. *George Bickham*'s *Penman's Companion*; and another of bold ſtriking of theſe words, *Vive la Plume*, in the aforeſaid engraver's *Univerſal Penman*. Mr. *Bickham* was ſo ſenſible of the reputation that this laſt piece of command of hand (the product of about a minute) would give his book, that he addreſſes Mr. *Chambers*, in the page before it, in theſe commendatory lines.

SIR,

SIR,

*In the politeſt age we ſeldom find,*
*The man of* bus'neſs, *with the* artiſt *join'd*;
*But in your* genius *both theſe* talents *meet,*
*To make the* happy character *complete*;
*Thus rightly form'd, ſuch uſeful beauties thine,*
*Thro' all your works, what* pen *can equal* thine?
*There flowing ſtrokes in true proportion riſe,*
*They charm the* ſenſe, *and captivate the* eyes;
*Soft, bold, and free, your manuſcripts ſtill pleaſe,*
*Where all is maſterly, and wrote with* eaſe;
*And ev'ry one, in the next page, may view,*
*A curious* ſpecimen *perform'd by* you;
*There I, with great ambition, have eſſay'd,*
*My utmoſt* ſkill, *and all my* art *diſplay'd*;
*Proud if ſome* fame, *with you, I might aſſume,*
*By my engraving your fine* Vive la plume.

Now, though Mr. *Chambers* never favoured the public with any other pieces, beſides thoſe two I have mentioned, yet he has many other grand, and curious performances by him in MS. which he either copied from *Velde*, and other celebrated maſters; or are the product of his own *genius*, that are worthy to be taken off, by the moſt delicate *Burin*; and which would not only reflect honour on the

*performer*, but be alſo a great gratification to the *lovers* and *judges*, of fine, bold, and free penmanſhip. Beſides all theſe, Mr. *Chambers* has in his poſſeſſion an excellent manuſcript of the aforeſaid *Velde*, conſiſting of twenty-five pages in ſmall folio, deemed the beſt thing of the kind in this kingdom; Mr. *Chambers* purchaſed that manuſcript of Mr. *Beard*, a writing-maſter near *Ratcliff-croſs*, for twenty-five guineas.

It is preſumed, that Mr. *Chambers* cannot here be juſtly accuſed of *extravagance* or *vanity*, for giving ſo much money for the aforeſaid MS. when we conſider, that *the curious* ſet ſo great a value on a *rare*, though periſhable *flower*; or a fine *ſhell*, of no worth, but only to be looked at, and admired; or a picture drawn by a *maſterly hand*; or even *ſtones*, though dignified by *Greek* names, that are now common. Thus it is no ſtrange thing to ſee a gentleman carry every day the value of fifty guineas on a *ſingle finger*; or a lady a hundred in her *ears*. Mr. *Chambers* therefore, I think, is rather to be commended for preſerving *twenty-five pages* of ſuppoſed inimitable penmanſhip, though at the price of *twenty-five guineas*.

CHAMPION,

CHAMPION, (JOSEPH) in the account that I give of ſome of our *penmen*, I am obliged to ſpeak with a ſort of coldneſs and reſerve. But in deſcribing the works of this gentleman, I am under no apprehenſion of letting my pen run too faſt, in the tract of *panegyric*. So many beauties, in every part of his *Chiro-graphic Performances* appear; ſuch a maſterly command in the *execution* of them, that they merit a general indiſcriminate applauſe.

He began very early to diſtinguiſh himſelf, and to manifeſt his *fitneſs* for that employ, in which he has ſince been engaged with great reputation, for above theſe twenty years. He is deſcended from a reputable family in *Kent*, as appears from a monumental inſcription in the cathedral church-yard at *Rocheſter*, in which county our author was a freeholder; but was deprived of his birth-right, by a fine raiſed to cut of the entail, in that infamouſly memorable, and *deſtructive* year to many families 1720.

Mr. *Champion* was born at *Chatham*, in the county aforeſaid, in the year 1709. And received his education, partly at St. *Paul's School* in *London*; but chiefly under that eminent penman Mr. *Charles Snell*, who then kept Sir *John*

*Johnſon*'s free writing ſchool in *Foſter-lane*, near *Cheapſide*; with whom he afterwards ſerved a regular apprenticeſhip; and ſo well qualified was he then for buſineſs, that he taught in a numerous public ſchool, before he was twenty years of age. After he left Mr. *Snell*, he kept a boarding ſchool in St. *Paul's Church-yard*; and has been much employed, as a private teacher amongſt the nobility and gentry. He is now (1761) maſter of the *new academy*, in *Bedford-ſtreet* near *Bedford-row*, from whom (if heaven prolong his life and health) the world may ſtill expect more curious, and uſeful productions of his quill.

Anno Dom. 1733, he publiſhed from the letter preſs, his *Practical Arithmetic* in octavo. It is in three parts, the 1ſt adapted to the intire *ſtranger* in numbers; the 2d contains contractions in the rule of *practice*; and the 3d a diſcourſe on *real Diſcompt*. To which is added, the doctrine of *fractions*, *evolution*, and *foreign exchanges*.

In the year 1747, he publiſhed, *The Tutor's Aſſiſtant in teaching Arithmetic*. Wherein the rules are explained, and variety of examples given under each head, with ſpaces left for the operations to be inſerted in. It was principally deſigned for the uſe of *ſchools*, containing 40 plates

plates in quarto; the greater part of them engraved by *E. Thorowgood*, and the reſt by *T. Kitchin* and *T. Gardner*.

While Mr. *Champion* kept ſchool in *King's-head court*, the ſouth-ſide of St. *Paul's Church-yard*, he publiſhed, *The Parallel, or Comparative Penmanſhip*, in 1750, exemplified in * *four* of the greateſt original foreign maſters, viz. *L. Materot*, *L. Barbedor*, *J. V. Velde*, and *Amb. Perlingh*. It contains twenty-four oblong folio plates, with his picture at the beginning; under which there is written, *Joſephus Champion Artis Scriptoriae, et Arithmetices, nec non rationum mercatoriarum profeſſor*. Mr. *Thorowgood* engraved it. The whole is an elaborate, and curious performance; and an honour to *Britiſh Penmanſhip* in general; prefixed to this *Parallel*, there are four pages in letter preſs work; which, though not accurate in many reſpects, is yet of good uſe to one who writes upon *the ſubject* I am treating of, by mentioning moſt of the celebrated *penmen*, both fo-

* *Lucas Materot* was an *Italian* of *Avignou*, and publiſhed as early as 1604.

*Lowis Barbedor* was a *Frenchman*, and publiſhed at *Paris* 1647.

*J. Van den Velde* was of *Antwerp*, but publiſhed at *Amſterdam* in 1605.

*Ambroſius Perlingh* was a *Dutchman*, and publiſhed at *Amſterdam* 1679.

reigners, and thoſe of our own nation. And Mr. *Thorowgood*, though he has performed the part of a curious engraver, acknowledges that *no graver can fully come up to the neatneſs, ſpirit, and freedom, that there is in the author's hand.* A great encomium from ſo proper a judge.

In the year 1754, he publiſhed his *New and Compleat Alphabets*, with the hebrew, greek, and german characters. It contains 21 plates, in an oblong folio, engraved by *Geo. Bickham.* There is a dedication by the editor, or printſeller, *Henry Overton*, wherein it is ſaid, that *it contains the greateſt number of alphabets* (i. e. 20.) *ever yet performed by one perſon in England.*

Anno Dom. 1758, he began to publiſh, *The Living Hands*, i. e. ſeveral copy-books of the round-hand, round-text, Italian, running-hand, engroſſing-hands, and german text. There are above 40 plates of them in quarto, engraved by Meſſieurs *Thorowgood*, *Kitchin*, *Bailey*, *Howard*, and *Ellis*.

Our author was likewiſe a great encourager of, and contributer to that very large and elaborate work, Mr. *Geo. Bickham's Univerſal Penman*; for which he deſigned and wrote 47 folio pieces; wherein is exhibited, a delightful and exquiſite variety of penmanſhip, both for *uſe* and *ornament*.

Beſides

Beſides theſe *capital* performances, which I have already mentioned, that are ſufficient to convince the world of Mr. *Champion*'s great abilities in every branch of *Calligraphy*; whether as an artiſt in *practical writing*, in the various hands in uſe; for the public offices, merchants, lawyers, and ſcriveners; or, in *ſtriking* after the French, Italian, and Dutch command of hand; or, in *deſigning* curious and large inſcriptions; or, in *teaching* accounts for the perfecting of merchants and tradeſmen, in the beſt manner of *book-keeping*, either by ſingle or double entry, according to the true *Italian* method; he has publiſhed ſome leſſer pieces, which well deſerve public notice; though they may be compared to the ſmaller feathers in the wings of *fame*, whereby his reputation will be wafted to poſterity. The pieces I mean are theſe.

1. The *Czar*'s ſpeech to king *William* IIId. engraved Anno Dom. 17**.

2. *Engroſſing-hands* for young clerks 1757.

3. The *Young Penman's Practice* in 1760.

4. Two deſcriptions of Mr. *Cockerton*'s wonderful *Oynx-ſtone*; on two ſeparate plates 1758.

5. A multiplication table in neat *miniature* for the uſe of the *ladies*.

6. A new *intereſt table* for any ſum, *&c.*

*N. B.* His moſt capital M S S. are.

1. A

1. A large body of penmanſhip, in common ink, addreſſed and preſented to the *Royal Society* in 1754. A laborious and curious performance in 20 folio leaves.

2. The city freedom in vellum, for the late *prince of Wales.*

3. The *duke of Cumberland*'s ditto.

4. The honourable Mr. *Pitt's* ditto.

5. The honourable Mr. *Bilſon Legg's* ditto.

In fine, as the *Muſes* borrow from, as well as are friends to every article of ſcience, I ſhall conclude this account of Mr. *Champion*, with ſix lines addreſſed to him by the ingenious Mr. *John Lockman.*

*No* ſweeter *force the* orator *beſtows,*
*When from his lips the* graceful period *flows*;
*Than* words *receive, when by thy* matchleſs art,
*Charming the* eye, *they ſlide into the* heart.
*When* double *ſtrength attracts both* ear *and* ſight,
*And* any *lines prove* pleaſing *when you write.*

Since I finiſhed the account above, Mr. *Champion*, ever ſtudious of new improvements and excellencies, in the art of *penmanſhip*; and ambitious of ſerving his country in that buſineſs, has publiſhed a grand and elaborate work, intitled, *The Penman's Employment*, containing choice variety of examples in all the hands of

*England.*

*England.* It conſiſts of 44 large folios, which Mr. *Champion* began in 1759, and finiſhed in 1762. The whole engraved by Mr. *John Howard.* This book ſpeaks its own utility, with regard to the uſe of merchants, and traders in general; to writers in the public offices, and to the curious penman, better than any encomium that I can give it.

CHINNERY, (WILLIAM) this is one of our preſent eminent performers in the way of *penmanſhip*; he was educated (as I have been informed) in the firſt rudiments of his learning under Mr. *Miers*, heretofore a writing maſter, on *Tower-hill*; but was not then deſigned for the *employ*, that he has ſince ſo happily adorned.

He was put apprentice to Mr. *Ford*, a Bookſeller in the *Poultry*; and after his time was out there, he went to live with Mr. *Bernard Lintot*, a noted bookſeller, in *Fleet-ſtreet*. It was whilſt he lived in thoſe places, that he improved his *natural genius* for fine writing, to ſuch a degree, as to become one of the celebrated writing maſters in *London*; but his utmoſt abilities have not been ſufficiently exhibited from the *rolling-preſs*; or elſe, from what I have ſeen of his performances, in the *Calligraphic* way, he would have made a greater

a greater figure, than he has yet done in *public*.

There is printed, without any date, a book intitled, *The Compendious Emblematiſt; or Writing, and Drawing made eaſy*. It contains 24 plates, in a large long octavo, in writing, each page having a *moral diſtich*, in the order of the alphabet, with an application, in one ſhort ſentence more. *William Chinnery, Senior's* name is put to ten of the plates, and only *William Chinnery* to ſeven others. The reſt, it ſeems, were written by the principal engraver, *T. Hutchinſon*. It does not appear, that Mr. *Chinnery* had any hand in the 24 plates of *emblems*, that are joined to the writing-plates. The whole looks more like a thing deſigned for amuſement, than any improvement in the hands. *London*, printed for *T. Bellamy*, bookſeller, at *Kingſton* upon *Thames*.

*N. B.* The anonymous prefacer ſays, that the greateſt part of the moral copies were wrote by that able and experienced penman, Mr. *William Chinnery, ſenior*.

He alſo publiſhed a large whole ſheet piece, divided into *ſeven* compartments, containing ſo many ſpecimens of the round-hand, and round-text, for learners to copy after. There

is

is no date to it; engraved by *Thomas Gardner*, price 6*d*.

I have reaſon to believe, there are ſeveral other ſmall pieces, which Mr. *Chinnery* has publiſhed from the rolling preſs; but ſuch as have not the author's name to them, I can give no juſt account of. When I wrote this, Anno 1762. Mr. *Chinnery* employed his whole time, in teaching abroad; and inſtructing young gentlemen in his houſe, at the *Globe* in *Chancery-lane*.

CLARK, (JOHN) This is one of our *Britiſh worthies*, who took great pains to improve that uſeful branch of learning, *true* and *natural writing*. In the year 1708, being then in the 25th year of his age, he publiſhed his *Penman's Diverſion, in the uſual hands of* Great-Britain, *in a free and natural manner*. I think he lived then at the *Hand and Pen* in *Woodſtreet*. It contains 20 plates, engraved by *George Bickham*.

Anno Dom. 1712. he publiſhed a ſecond book intitled, *Writing Improved; or Penmanſhip made eaſy, in it's uſeful and ornamental Parts; with various Examples of all the Hands now practiſed in* Great-Britain. It is a very valuable book, and has been as well received by the public. He lived then in *Warwick-lane*. It conſiſts of 31 oblong folio plates, with

with his picture in the front; and is dedicated, in the edition of 1714, to Sir *Samuel Stanier*, then Lord Mayor of *London*. In the letter preſs work before it, there is a preface; an introduction to the art of writing; and an epiſtle of the engraver *George Bickham* to the reader.

Our author has alſo three plates dated 1712, in *George Bickham's Penman's Companion*. About the year 1714, there aroſe a diſpute, (occaſioned by their difference in opinion about *ſtandard rules)* between him and Mr. *Charles Snell*, both excellent maſters of the pen; which was ſupported (I am ſorry to ſay it) with too much heat and animoſity. But as I ſhall have occaſion to mention that diſagreeable affair under Mr. *Snell*'s account, I ſhall drop it here; and only obſerve, how pleaſant a thing it is, to ſee *great proficients*, in any art or ſcience, mutually aſſiſt each other, connected together by the bands of friendſhip, and an obliging behaviour.

Some time before Mr. *Clark*'s death, he removed from *Warwick-lane*, into *Peterborough-court*, *Fleet-ſtreet*; how long he lived there I cannot ſay; but as my deſign is to give as true and circumſtantial account of all thoſe, as I poſſibly can, of whoſe life and works I compoſe articles; I writ to our author's ſon, Mr.

*Richard*

*Richard Clark*, who is now (1761) writing maſter to the *royal academy* at *Portſmouth*, for further information concerning his father; who very frankly and courteouſly ſent me the following *particulars*, in a letter I received from him, dated *December* the 31ſt, 1759, for which favour I return that gentleman my thanks, in this public manner.

" (Mr.) *John Clark* (ſays he) was born in " the year 1683, at *Rotherhith*; his father had " the command of a *Guinea man*, which at " that time of day was a very honourable and " beneficial employ; but in his laſt voyage, " was unfortunately on his return home, loſt " upon the *Goodwin-ſands*, to the great de- " triment of his family; half of the ſhip and " cargo being for his own account. His " grandfather, by the father's ſide, was Cap- " tain of a man of war in (K.) *Charles the* " IId's. reign, wherein he diſtinguiſhed " himſelf ſo much in an engagement with " the *Dutch* fleet, commanded by *Van Trump*, " as to be honoured with *knighthood*, and the " *hand* and *anchor*, given him for his *creſt*; " the latter you'll perceive by the arms under " my father's picture, prefixed to his *Writ-* " *ing Improved, or Penmanſhip made Eaſy.*

" He was ſome years at *Merchant-Taylor's* " ſchool for his grammatical education; and

" from

" from thence removed to *Major Ralph* " *Snow's*, on the paved ſtones, *little Moor-* " *fields*, to be finiſhed in writing and ac- " counts; where he ſoon diſcovered an un- " common genius for thoſe ſciences; this in- " duced his maſter, to apply to his mother, " to bind him apprentice to him; which ſhe " complied with, from the great improve- " ment her ſon had made under his care.

" During his *apprenticeſhip*, he applied " himſelf ſo cloſely to buſineſs and ſtudy, that " at the expiration of his time, he was not " only a fine penman and good accountant, " but maſter of many branches of the ma- " thematics.

" In the year 1708, he publiſhed his firſt " book of penmanſhip, under the title of " *The Penman's Diverſion*, which meeting " with a favourable reception from the pub- " lic, encouraged him to engage in his ſe- " cond, called, *Writing Improved*, or *Pen-* " *manſhip made Eaſy*. This made its appear- " ance in 1712.

" The world have ſhewn ſo great a liking " to this performance, that upon a moderate " calculation, I may venture to aſſert 10,000 " books have been diſpoſed of. The demand " has been ſo great, and ſo many copies

" printed

" printed off, that the *plates* are quite worn " out; they have been oftentimes touched " up, but by unſkilful hands; this makes " the impreſſions now on ſale very *imperfect*; " ſeveral pages therefrom have been re-en- " graved by different artiſts, but none of them " come up to the *ſpirit*, and *freedom* of " thoſe firſt publiſhed.

" His laſt work was *Lectures on Accompts*, " *or Book-keeping after the Italian Method, by* " *double Entry of Debtor and Creditor*, pub- " liſhed in the year 1732. This ſmall trea- " tiſe hath likewiſe been well received; and " has already gone through ſeveral editions.

" In the year 1736, he died of a fiſtula " in ano, in the 53d year of his age, and " was buried in *Hillingdon* church-yard, a " mile on this ſide *Uxbridge*. There is a " large tomb over the vault, erected by the " *Dances* of *Uxbridge*, one of which was his " ſecond wife, whoſe maiden name was *Heſter* " *Dance*; what inſcription is upon it, I cannot " tell, having never ſeen it.

" He left behind him the following iſſue by " his firſt wife, 1. The late Rev. *John Clark*, " ſur-maſter of St. *Paul's School*. 2. *Richard* " *Clark* writing maſter to the *royal academy* at " *Portſmouth*. 3. *Heſter Clark*, by his ſecond " wife.

CLARK, (RICHARD) this is the ſon of Mr. *John Clark*, whom I have been ſpeaking of, in the foregoing article. He is now (1760) writing maſter to the *royal academy* at *Portſmouth*.

As a ſpecimen of his ingenuity and induſtry he publiſhed in 1758, a copy-book intitled, *Practical and Ornamental Penmanſhip*, conſiſting of 30 plates, which were engraved by *Edward Thorowgood*. There are no improvments in it, that I can diſcover, upon our late beſt maſters, ſuch as Meſſieurs *Bland*, *Champion*, and his own father; yet all endeavours at the promoting ſo neceſſary and uſeful an art, as that of ſound writing, are not only laudable, but deſerving of encouragement.

*Eſt quoddam prodire tenùs, ſi non datur ultra.*
HOR.

*What! if of further progreſs you deſpair,*
*'Tis ſomething ſurely to have gone thus far.*

CLARK, (WILLINGTON) this gentleman gave early proofs of a *promiſing genius* for the advancement of elegant penmanſhip; for he writ twenty two pieces, well executed, in various hands, for *Geo. Bickham's Univerſal*

*Univerſal Penman*; ſome of which were performed before he was twenty years of age.

He was brought up, and educated under his father, who kept a writing ſchool, in the *Park, Southwark*. And I ſuppoſe he writ the above-ſaid pieces, while he lived with him; for in the year - - he went into the *Exchequer*; where he was chief clerk for making out exchequer-bills. He died in *May* 1755, aged about 40.

COCKER, (EDWARD) this ingenious and very induſtrious *penman* and *engraver*, was born in the year 1631, which I compute thus; in his copy-book intitled, *Plumae Triumphus*, publiſhed 1657, there is his picture, and under it, this inſcription, *Ætatis ſuae* 26, which being ſubſtracted from 1657, produces the year of his birth as aforeſaid.

I have met with no memoirs relating to his extraction, or account of the place where he was born, and under whom he received the rudiments of his education. His firſt appearance on the ſtage of action, is in *London*; ſo that it is probable, he breathed his firſt air in that city. He has been blamed for writing and engraving *too much*; and thereby *debaſing* that art, which he attempted to promote and illuſtrate. Mr. *Robert More*, in his ſhort eſſay, *On the firſt Invention of Writing*, ſays that after

*Cocker* commenced author, the rolling preſs groaned under a ſuperfœtation of ſuch books, as had almoſt rendered the art contemptible; and Mr. *Champion*, in his hiſtorical account of penmanſhip, prefixed to his *Parallel*, echo's the ſame complaint; adding, that led on by lucre, he let in an inundation of copy-books. Now, whatever foundation there may be for this charge *in general*, he was certainly a great encourager of various kinds of learning; an indefatigable performer both with the *pen* and *Burin*; an ingenious artiſt in *figures*; and no contemptible proficient in the *poetry* he attempted to write; as will manifeſtly appear, I think, to any one, who throughly examines (as I have done) his numerous works that are ſtill extant. His *writing*, I allow, is far inferior to what we have from the hands of ſome of our late maſters; and there is not that *freedom* and *liveline/s*, in his pencilled knots and flouriſhes, that there is in pieces done by a bold *command of hand*. But let us conſider the time in which he lived, and what little improvment there had then been made, in the modern way of penmanſhip, and we may juſtly make allowance for the many defects, that now appear in his books, and ſay with the poet,

*Judicis*

*Judicis officium eſt, ut res ita tempora rerum*
*Quaerere, quaeſito tempore tutus erit.*

*Let the impartial judge, in every caſe,*
*Weigh well the circumſtances, time, and place;*
*All theſe conſider'd, the accuſed may,*
*With juſtice be diſcharg'd, on ſuch a plea.*

In the year 1657, our author publiſhed his *Plumae Triumphus*; in ſome title pages it is, *The Pen's Triumph*, invented, written, and engraved by himſelf; he lived then on the ſouth ſide of St. *Paul's* church, over againſt *Paul's-chain*, where he taught the art of writing; which perhaps was his firſt work from the *rolling preſs*; at leaſt I have ſeen none older, that is dated. It contains 26 plates in a ſmall quarto. His picture is in the front, with this inſcription over it, *Ætatis ſuae* 26. So that it ſeems as if he had a deſign, in this his firſt book, to write juſt as many leaves, as he was years old; but I advance this only as a *conjecture*, for in a copy of verſes prefixed to this book by S. H. he mentions, *The Pen's Experience* (which I have not ſeen) as *Cocker's* firſt work; *Arts Glory* the ſecond; *The Pen's Tranſcendency* the third; and *The Pen's Triumph* the fourth. In the 2d page there is a dedication, *To the ingenious and able penman and arithmetician, his honoured friend Mr.* Richard Noble

*of* Guildford *in* Surry. And in the laſt page, there is a *quadruple acroſtic* on the author, ſigned H. P. which for the *ſingular rarity* of it, I have here tranſcribed.

## To his Renowned Friend

## Mr. EDWARD COCKER.

Excelling artiſt, thy immortal fam
Directed from on high, thy curious han
What makes thy pen, like Nile, thus overflo
Art thou ſtill multiplying like the ſe
Rare Phœnix! thy bright quill tranſcends as fa
Deſiſt not from theſe arts, their bottom ſoun
Conſider what rare precepts pens diſpen
O who can but admire thy ſkill, that ſ
Commerce, abroad, at home, pens cannot la
Know readers, who for pen's perfection loo
Erected are theſe columns to thy praiſ
Repute attends thy arts, thy virtues favou

Exceeds the reach of pens, from whence it camE
Diſplays ſuch ſecrets, all amazed ſtanD
With excellence! how glorious wilt thou groW
And canſt thou yet find out another pleA
Refined'ſt pens, as Sol a painted ſtaR
Diſcovering all, for all by all be crown'D
Converſe from far comes by intelligenC
O'ertops thoſe artiſts, who for famous gO
Camp, court, and city of you boaſt and craC
Knots and unparallel'd lines ſhine in this booK
Each touch of thy ſmooth quill thy fame doth raiſE
Renowned is thy name, wit, pen, and graveR

In the ſame year (i. e. 1657.) he publiſhed his *Pen's Tranſcendencie*, or *fair Writing's Labyrinth*. It contains 32 ſmall oblong folio plates, beſides his picture at the beginning; and a large plate at the end, informing the reader, that he then lived in St. *Paul's Church-yard*, where he kept ſchool, and taught writing, and arithmetic. The writing is moſtly *ſecretary* and *Italian*, according to the cuſtom of thoſe times, with a great many laboured knots, and languid pencilled ornaments. There is another edition of this book in 1660, which was then augmented, containing 43 leaves, including letter preſs work.

Anno Dom. 1659, he ſet forth, *The Artiſt's Glory, or the Penman's Treaſury*; with directions, theorems, and principles of art, in the letter preſs work. It contains 25 plates, and at the end of the book is the following *Latin* anagram, by one *Jer. Colier*.

*Edoardus Coccerius,*
*O ſic curras, Deo duce!*
*Obſtupeat, quiſquis, Cocceri, ſcripta ſagaci*
*Lumine perluſtrat marte peracta tuo.*
*Ingenium an genium, naturam mirer an artem?*
*Ductâ Deo celebrem te tua dextra facit.*
*Macta nove virtute, puer, monumenta prioris,*
*Ut ſuperes pennae, O ſic duce curre Deo!*

In the year 1661, he publiſhed his *Pennæ Volans*, or *Young Man's Accompliſhment*. To which he prefixes this diſtich,

*Whereby ingenious youths may ſoon be made,*
*For clerkſhip fit, or management of trade,*

invented, written, and engraved by himſelf. It contains 24 plates, beſides his picture at the beginning. In each leaf there are directions for the principle rules of *arithmetic*. The beſt performances in this book, are the *german text capitals*, and the examples of the *court* and *chancery hands*.

Anno Dom. 1664, he publiſhed his *Guide to Penmanſhip*. Of which, there is another edition in 1673. It contains 22 oblong folio plates, beſides his picture at the beginning; where he is drawn in his own hair, with a laced band, and a pen in his hand, and theſe lines underneath.

*Behold rare* Cocker's *life, reſembling ſhade,*
*Whom envy's clouds have more illuſtrious made;*
*Whoſe pen and graver, have diſplay'd his name,*
*With virtuoſo's, in the book of fame.*

This

This book abounds more with ornamental, or rather fanciful flouriſhes, and pencilled figures, than examples of free and ſound writing. At the latter end of it, there are 5 leaves of letter-preſs work, ſetting forth ſome *extraordinary rules* and directions (as he himſelf expreſſes it) for every thing belonging to the art of fair writing. It was printed for *John Ruddiard*, at the *Unicorn* in *Cornhill*.

Anno Dom. 1672, he publiſhed his *Magnum in Parvo*, or *The Pen's Perfection*; invented, written, and engraven by himſelf. It contains 26 plates in large octavo, with rules for writing, and ſome verſes, in 4 leaves of letter preſs work. As this book was engraved upon *ſilver plates*, (a thing that I have never met with, in any of our moſt celebrated penmen's works beſides) it has raiſed the curioſity of many, to know what *ſuperior excellency* there is in it. For my part I can ſee none; *the engravers* are the beſt judges, whether or no *that metal* is fitter for their working, and will ſhow writing to a greater advantage than *copper*. I fancy it was a ſpice of fooliſh ambition that prompted our author to do, what perhaps had never been done before. The book was ſold by *John Garret*, in *Cornhill*. *Thomas Weſton* (who publiſhed a copy-book, intitled, *Ancilla Calligraphiae*, in 1680) has

has writ ſome commendatory verſes at the beginning of this book; part of which I ſhall here recite, not for their elegance or harmony, but becauſe they mention many of the moſt celebrated penmen, both abroad and at home.

*Let* Holland *boaſt of* Velde, Huvilman,
*Of* Overbecque, *and* Smyters *the* German;
France *of her* Phryſius, *and* Barbedor,
*The unparellell'd* Materot, *and many more,*
*Of theſe that follow* Rome, *and* Italy,
Vignon, *and* Julianus Sellery;
Heyden, *and* Curione; *and in fine*
*Of* Andreas Heſtelius, Argentine;
England *of* Gething, Davies, Billingſly

Anno Dom. - - - he publiſhed, *The Tutor to Writing and Arithmetic*; invented, written, and engraven by the author (but without any date.) It contains 16 ſmall quarto oblong copper-plates, moſtly in *ſecretary*, and baſtard *Italian*, but very meanly done. To which is added, a tract, containing rules for writing; and a ſketch of arithmetic, but only as far as *the rule of three*, in 57 leaves of letter preſs work. It was printed for *John Garret*, in *Cornhill.*

In

In the year 1668, he publiſhed his *England's Penman*, exhibiting all the curious hands, (in uſe in *England)* engraved on 28 braſs plates in folio. It was printed for *Obadiah Blagrave*, at the *Black-Bear*, in St. *Paul's Church-yard*; and afterwards for *H. Overton*.

Some time before the year 1676, he publiſhed his *Compleat Writing Maſter*, containing 23 pages in octavo. But as I have not ſeen this laſt mentioned book, I can give no further account of it.

He alſo publiſhed, ſome time before his death, *The London Writing Maſter*, or *Scholar's Guide*; in 15 ſmall plates, but without a date; ſo that I cannot ſay, whether I ſhould not have properly inſerted this account of it, with regard to point of time, before the two foregoing. In the ſecond leaf, it is inſcribed to his honoured friend, Mr. *Thomas Weſton*, ſecretary to the right honourable the Lord Viſcount *Mordaunt*. The performance is ſmall, and otherwiſe of no great value; yet in the laſt leaf, there is this ſhort note in chancery hand, viz. *Zealouſly performed by* E. Cocker, *living in* Gutter-lane, *near* Cheapſide. In ſome editions of this book, there are added, in letter preſs work, 4 leaves, containing directions in verſe and proſe, how

to

to write well, with ſome other requiſites relating thereto. He compoſed this book, he ſays, at the deſire of his honouraed friend Mr. *Robert Paſk*, his bookſeller, under the north ſide of the *Royal-Exchange*. It ſeems to be one of his lateſt productions, accommodated purely for the uſe of thoſe, who could not well afford to buy his higher priced books; and in his preface to the reader, he ſpeaks of it as an *inconſiderable trifle*.

Beſides theſe books, that I have taken notice of, that our author publiſhed from the rolling-preſs, I find in the *MS. Adverſaria* of my friend *William Oldys*, Eſq; that he kindly communicated to me, the *titles* of the following books, which were alſo the productions of his fertile pen.

1. *Multum in Parvo*, or *The Pen's Gallantry*, quarto, price 1*s*.

2. *Youth's Directions*, to write without a teacher.

3. *Young Lawyer's Writing Maſter*.

4. *The Pen's Facility*.

5. *The Country School Maſter*.

6. *Introduction to Writing*; containing excellent copies of ſecretary, italian, court, chancery, &c. price 6*d*.

I cannot aſcertain the preciſe time of Mr. *Cocker*'s death, nor where he died; but if I remember

remember right, I think I have been informed it was in the year 1677, which if true, was the 46th year of his age.

The works, that we have of this laborious author, that came from the *letter preſs*, are theſe.

1. A book, intitled, *Morals*, or the *Muſes Spring-Garden*; a quarto, of 50 pages, containing diſtichs, in an alphabetical order, for the uſe of writing ſchools. It was printed for *Thomas Lacy*, in *Southwark*, ſtationer. The impreſſion, that I copy this from, is in 1694, but am not certain, that it is the firſt; for if ſo, it muſt have been a poſthumous work. There is a dedication in the beginning, to his honoured friend Mr. *Eleazar Wigan*, whom he calls that famous writing maſter, living at the *Hand* and *Pen*, on *great Tower-hill*. This dedication is in verſe; the three firſt lines, which may ſerve for a ſpecimen of the whole, are theſe;

*To you, you rare commander of the quill,*
*Whoſe wit, and worth, deep learning and high ſkill,*
*Speak you the honour of* great Tower-hill.

2. In the year 1677, *John Hawkins*, writing maſter, at St. *George's* church, *Southwark*, publiſhed

publiſhed *Cocker's Vulgar Arithmetic*, a ſmall octavo; a poſthumous work, recommended to the world by *John Collens*, and thirteen other eminent mathematicians, or writing maſters. There is his picture before it, under which are theſe four lines.

*Ingenious* Cocker, *now to reſt thou'rt gone,*
*No art can ſhow thee fully but thine own;*
*Thy rare arithmetic alone can ſhow,*
*What ſums of thanks, we for thy labours owe!*

*John Collens*, in an advertiſement to the reader, at the beginning of the ſaid book, ſays, "that he was well acqainted with Mr. "*Cocker*, and knew him to be knowing and "ſtudious in the myſteries of numbers, and "algebra; of which he had ſome choice "MSS. and a great collection of printed au-"thors, in ſeveral languages." The *fortieth edition* of this book was printed in 1723, which ſhews that it had deſervedly met with a kind reception from the public, for a great many years.

3. Anno Dom. 1695, the aforeſaid *John Hawkins*, publiſhed *Cocker's Decimal Arithmetic*, in octavo, to which is added, his *artificial* arithmetic, ſhewing the geneſis, or fabric of logarithms; and his *algebraical* arithmetic.

metic, containing the doctrine of compoſing, and reſolving an equation. The fourth edition of this book, which I have before me, was printed 1713.

To what I have recited from Mr. *Collens*'s advertiſment above, I may add, what I have been informed of by another hand, that Mr. *Cocker* had a large library of rare MSS. done by ſeveral writing maſters; and printed books in various languages, relating to the ſciences he profeſſed. Some of the moſt curious were procured (or purchaſed) by a nobleman at a great price.

*P. S.* In a copy of *Cocker's Pen's Triumph*, that I have by me, which was ſold by *Robert Walton*, at the *Globe* and *Compaſſes*, on the north ſide of St. *Paul's Church*, near the weſt end, there is the following note, in the title page. Where are alſo ſold *E. Cocker's Pen's Celerity*, and *Fair Writing's Store-houſe*; the laſt and largeſt *E. C.* hath made; for that called, *A Guide to Penmanſhip*, was made by Mr. *Daniel*; and becauſe it ſold not, they have put out *Daniel*'s name, and got *Edward Cocker* to add ſome few other copies to them, and to affix his name, and ſo there is a deceit. Now, whether this was ſome crafty deſign of the bookſeller, or real matter of fact, I cannot ſay; nor who are meant by (they) in this

this odd advertiſement, neither have I ever met with this largeſt book of *Cocker*'s, intitled *The Pen's Celerity*, &c. if ever ſuch a one exiſted. The changing of the titles of books, on ſome occaſions, has been reckoned a ſtale (but deceitful) trick among the bookſellers.

COMLEY, (WILLIAM) this penman, who employed the rolling preſs very early, lived at *Henley upon Thames*; whether he was a profeſſed writing maſter, or only made that curious art his amuſement, I cannot ſay; but from ſome expreſſions in his dedication, I rather believe the latter.

In 1622, he ſet forth *a copy-book of all the moſt uſual* Engliſh *hands, with an alphabet of the text capitals, fit for the unſkilful to practiſe by.*

This book is dedicated to *Robert* Earl of *Suſſex*, to whom he ſays, that after long gazing at this beauteous art, he at laſt fell enamoured with it, and ſtriving to be thought worthy her favourite, he endeavoured to work by the ſamplars of thoſe, who came neareſt to her perfection, viz. *Van den Velde*; *Camerino*, an *Italian*; *Jauſſerandy*, a *Frenchman*; but eſpecially *John Davies*, her neareſt and deareſt paramour.

*N. B.*

*N. B.* I have not ſeen this book; but have compoſed this article from the *MS. Adverſaria* of *William Oldys*, Eſq; which I had in my hands.

COOK, (SOLOMON) this writing maſter lived at *Minchin-Hampton*, a town in *Glouceſterſhire*; but I am an intire ſtranger to any particulars relating to his birth, education, &c. being ignorant whether he be yet alive or not, at my writing of this (1762.) All that I know of him is, that he publiſhed a copy-book, intitled, *The Modiſh Round-Hand; containing an alphabet of two lines to each capital; with fancies and flouriſhes, done by command of hand, between each couplet.* It is not dated; but from an *advertiſement* paſted on the cover of that book, which is in my hands, I conjecture it was publiſhed about the year 1730. It conſiſts of 13 oblong folio leaves; and there are two *diſtinct plates* on each leaf, which is an uncommon thing; I do not remember to have ſeen the like in any other copy-book, nor can I aſſign any reaſon, why it is ſo in this. *William Fryer, Sculpſit.* Both the writing and flouriſhes are performed with neatneſs and freedom, ſo that they may vie with the works of ſome of our greateſt maſters.

The examples are all in the *round-hand*, which now principally obtains, and is happily practiſed in almoſt all ſorts of pen-buſineſs; ſo that a remark of our late celebrated engraver, Mr. *George Bickham*, in his *Britiſh Youth's Inſtructor*, is very juſt and pertinent.

" Our forefathers, ſays he, (properly " ſpeaking, about fourſcore years ago) prac- " tiſed a ſmall running *ſecretary hand*; and " it was as great a rarity to meet with a per- " ſon, who had not been ſo taught, as it " is now to meet with one that is. To talk " then of *round-hand*, and perſuade the prac- " tice of it, was the ſame thing, as it would " be now to introduce a *new character*, un- " known to the generality of mankind.

" But at length, the excellency and uſe- " fulneſs of the *round-hand* prevailing with " many eminent penmen, to ſhew the deli- " cacy of it, and its natural tendency to faci- " litate and diſpatch buſineſs, being conſi- " dered, it is univerſally received, and prac- " tiſed by all degrees of men, in all employ- " ments *the law* only excepted.

DANIEL, (RICHARD) Anno Dom. 1663, this *Richard Daniel*, Gent. as he calls himſelf, publiſhed a copy-book, (having a royal patent perfixed for the ſole printing

ing of it, for the ſpace of fourteen years) intitled, *A Compendium of the uſual Hands of* England, Netherlands, France, Spain, and Italy, with the *Hebrew*, *Samaritan*, *Chaldean*, *Syrian*, *Egyptian*, *Arabian*, *Greek*, *Saxon*, *Gothick*, *Croatian*, *Sclavonian*, *Muſcovian*, *Armenian*, *Roman*, *Florentine*, *Venetian*, *Saracen*, *Ethiopian*, and *Indian* characters; with ſundry figures of men, beaſts, and birds, done (as he expreſſes it) *à la Volée*. *Edward Cocker* engraved it, and it was printed for *Auſtin Oldiſworth*, in *Cannon-ſtreet*. It conſiſts of 67 oblong folio plates. I have ſeen one edition of it, where it is intitled, *Scriptoria Danielis*, but that was without a date. It does not ſeem to be the work of a writing-maſter (for few of them ever claim the title of *Gent.)* but of a perſon, who had a mind to amuſe himſelf, in *fanciful*, more than *uſeful* performances of the quill. There is a whimſical alphabet in it, made up of the different *poſtures* of men and women, which has got a place alſo in ſome other copy-books of the loweſt claſs. *William Oldys*, Eſq; in his account of *Peter Bales*, in the *Biographia Britannica*, ſeems to aſcribe the invention of this alphabet, made up of human poſtures to *William Comley*, who publiſhed his copy-book, as I have before, in his article, ob-

ſerved, in 1622. And this invention of *poſture letters*, was to initiate youths in the art of *drawing*, at the ſame time that they learned to *write*. But this I may venture to call a ſilly project. Our gentleman ſcribe, dedicates his book to K. *Charles* II. But even royal patronage will not long ſupport the credit of literary performances, if they have not real merit in themſelves. In a copy of verſes prefixed to his book, and ſubſcribed D. L. he is ſtiled, *a ſaint in life*; a *linguiſt*; a *poet*; a *ſcholar*; and a *traveller*.

DAVIES, (JOHN) this celebrated writing maſter was born in *Hereford* *, and was ſent when young, from a grammar ſchool there, to the univerſity of *Oxford*; but *Anthony Wood*, in the *Athenae Oxonienſes*, ſays to what houſe of learning he knows not. Probably he was never entered in any college; at leaſt he never took any degree, though he remained there ſeveral years. After his leaving the univerſity, he went into his own native country, where he obtained the character of a good poet, and publiſhed ſeveral books,

* In the 282d epigram, in his *Scourge of folly*, he ſays,

Hereford *thou bredſt me, as doth well appear*, &c.

whoſe

whoſe titles the aforeſaid *A. Wood* enumerates, and adds, that not finding a ſubſiſtance by poetry, he ſet up for a writing maſter; firſt in his own country, and afterwards at *London*, where at length he was eſteemed the greateſt maſter of the pen of any man in *England*. *Fuller*, in his *Worthies*, ſpeaking of this *Davies*, tells us in his humorous way of expreſſing it, "that he ſometimes made pretty ex-"curſions into poetry, and could flouriſh "matter with his fancy, as well as letters "with his pen."

In what year he came up to ſettle in *London*, I cannot inform myſelf; but that he lived in *Fleet-ſtreet*, in 1611, and was a *roman catholic*, the following extract from Mr. *Peck's Deſiderata Curioſa*, Vol. II. B. 12. puts it beyond all doubt. In the life of *Arthur Wilſon*, are theſe words. "Then (my "father) in 1611, took a reſolution to put "me into ſome office, and heard of a place "in the exchequer; but I could not write the "court, and chancery hands. So my father "left me for half a year with Mr. *John* "*Davies*, in *Fleet-ſtreet*, (the moſt famous "writer of his time) to learn thoſe hands; "who being alſo a papiſt, with his wife and "family, their example, and often diſcourſe, "gave growth to thoſe thrivings I had; ſo

" that with many conflicts in my ſpirit, I " often debated which was the true reli- " gion."

Notwithſtanding *A. Wood* mentions the titles of many of *John Davies*'s poetical performances, ſuch as St. *Peter's Complaint*, with other poems, *London*, 1595, in quarto. *Microcoſmus*, *Oxford*, 1603, quarto. *Wit's Pilgrimage*, &c. yet the only book of his from the letter-preſs, that I remember to have ſeen, is his *Scourge of Folly*, chiefly conſiſting of epigrams; which book, *A. Wood* takes no notice of, which I wonder at; perhaps he never met with it. *Bernardus non videt Omnia.* Some ſpecimens, which more immediately relate to himſelf, I ſhall here recite out of that book.

To my brother Mr. *James Davies*, maſter of the art of writing, in *Oxford:*

James, *now thou liv'ſt, where I with pleaſure liv'd,*
*Yet thrive thou there, no worſe than there I thriv'd;*
*And thou wilt* Oxford *find a loving nurſe,*
*To feed thy maw with meat, with coin thy purſe.*
page 218.

It

It is probable, that when he left *Oxford*, he left this his brother *James* there, to ſupply his place. He had another brother likewiſe, *Richard Davies*, who was a maſter in the ſame faculty; but where he lived, he does not tell us; he writes to him thus.

*Conform thine head and heart, unto thy hand,*
*Then ſtaidly they thine actions will command;*
*Thy hand I taught, and partly ſtor'd thy head,*
*With numbers*, &c. page 218.

In another of his epigrams, he tell us, he married a wife, whoſe name was *Croft*; by whom, he ſays, he had *a crop of care*, meaning I ſuppoſe ſeveral children.

But the 251ſt epigram, (which is upon himſelf) has ſomething very ſmart in it, by way of retort upon one *John Heath*, who it ſeems had touched him to the quick, by cenſuring his poetry, in a book of ſatyrical epigrams, intitled, *The Houſe of Correction*, publiſhed in duodecimo, Anno Dom. 1619. *Davies* begins thus:

*A dry friend lately thus did write of me,*
*But whether well, or ill, the world ſhall ſee,*

" There's none more fitter than thou to indite,
" If thou could'ſt pen *, as well as thou canſt
" write."

*This praiſe is capital; ah, ſo were't ſcan'd,*
*Then ſhou'd my head be prais'd before my hand,*
*But this doth lightly lift my hand ſo high,*
*To fall on mine own head more heavily;*
*If I deſerve it, ſtill ſo let it fall,*
*So ſhall my ſhame, not fame, be capital.*
*If not, your heath-bred muſe is but a drab,*
*That* (Joab *like,) embraces with a ſtab.*

In the 225th page of the ſaid book, there is likewiſe *an epigram* addreſſed to his ſon S. D. He ſeems to have a good deal of malignity in his natural temper; but his *ſpleen* was very manifeſt, in what he wrote againſt *Peter Bales*, as I have taken notice in the article of that celebrated, if not foremoſt penman, in the rank of our *Engliſh* writing maſters.

In the courſe of his practice, our author publiſhed one book (if not more) from the *rolling preſs*, which is intituled, *The Writing School-Maſter*, or *Anatomy of Fair Writing*. It was engraved by one *John Ingheenram*; but when it was firſt uſhered into the world, I

* *John Heath.*

cannot

cannot ſay. The firſt edition of it, that I have met with is, that of 1639, which was twenty years at leaſt after his deceaſe.

It contains 31 plates, with ſome leaves of directions for writing, &c. in *letter preſs* work at the end. I have alſo ſeen another edition of it, publiſhed in 1663. But I find nothing in either of them, that merits the compliment that the ingenious *Robert More* gives him, in his eſſay on the invention of writing; where he ſtiles him the *incomparable John Davies*. Perhaps Mr. *More* had ſeen ſome of his performances that deſerve that *encomium*, which have not come to my knowledge; for as he was a good judge of writing, and a gentleman of unſuſpected ſincerity, I think he would not have given *Davies* that character, in prejudice of others, without very good reaſons for it.

If he publiſhed any other copy-books beſides the *Anatomy of Fair Writing*, I am a ſtranger to them; and yet Mr. *Oldys*, under the article of *Peter Bales*, in the *Biographia Britannica*, tells us, "that he was ſome "time tutor in the art of writing to Prince "*Henry*, as *he writes before one of his copy-* "*books*." What copy-book that was, what title it had, or in what year publiſhed, are particulars of which I can yet obtain no further

ther information. Dr. *Birch*, in his elobarate life of this Prince *Henry*, takes notice more then once of his fair hand-writing, and the neatneſs of the character, in which he penned his letters. (See what is ſaid of this, in page 36, and 88.) It is probable, his great improvement in writing, was owing to the inſtruction and care of Mr. *Davies*; though Dr. *Birch* does not inform us, who was Prince *Henry*'s tutor in that art.

*Thomas Fuller*, in his worthies, in *Herefordſhire*, tells us, he was a good writer of the ſecretary, roman, court, and text hands; but in all thoſe he was exceeded, after his death, by *Richard Gething*, his countryman, and ſcholar. All that I know of *John Davies*'s death, is what I find in *A. Wood's Athenae Oxonienſes*, where he tells us, that he died about the year 1618. and was buried within the precincts of St. *Giles*'s church, in the fields, near *London*; for which he quotes *T. Fuller*, as his author.

DAWSON, (EDWARD) was born at *Heverſham* in *Weſtmoreland*, and learned to write, &c. with a maſter in the ſame place. Coming up to *London*, (but I cannot ſay in what year) he kept a ſchool at *Mile-end-old-town*; and when he removed from thence, he went to be maſter of the ſchool belonging to St.

St. *Paul's Shadwell*, where he died, and was buried in *Shadwell* church-yard, with this following inſcription on his tomb-ſtone;

*Here lieth the body of Mr.* Edward Dawſon, *ſchool maſter of this pariſh, who departed this life,* May 19th, 1741, *in the* 41ſt *year of his age.*

Mr. *Dawſon* has three very good pages of writing, in *George Bickham's Univerſal Penman*; two of them written in the year 1739, and one in 1740; and I cannot find that he publiſhed any thing elſe from the rolling preſs.

*N. B.* The chief particulars of this account I received from his ſon *Edward Dawſon*, who is now (1762) aſſiſtant, as a writing maſter, in a large boarding ſchool at *Wandſworth*, in *Surry*.

DAY, (JOHN) this writing-maſter, had not in all probability been taken notice of by me, in this my collection, if he had not publiſhed one page in *George Bickham's Univerſal Penman*. That piece is intitled, *Honeſty*, but without any date; yet it muſt have been written before the year 1741, in which *Bickham's* book was printed. He was apprentice to *Edward Bennet*, in *Love-lane*, near *Billingſgate*; and

and firſt kept a ſchool in *Manſell-ſtreet, Goodman's-fields*; and afterwards removed from thence into *Sermon-lane*, near St. *Paul's*, *London*; where he died about the year 1746, aged 43.

DOVE (NATHANIEL) this elegant penman was brought up under Mr. *Philip Pickering*, writing maſter in *Pater-noſter-row*; after which he was maſter of an academy at *Hoxton*; and in the year 1740, he publiſhed a book, intitled, *The Progreſs of Time*, containing verſes upon the four ſeaſons, and the twelve months, in 16 quarto plates. The titles are in the *germantext*, or *gothic* hand, at the top of each leaf; adorned with looſe flouriſhes; the engraver was *Thomas Gardner*, and it is dedicated to his Highneſs Prince *George*, the eldeſt ſon of his Royal Highneſs, *Frederic*, Prince of *Wales*.

Mr. *Dove*, alſo contributed 26 pages, in ſeveral hands, to *George Bickham's Univerſal Penman*, ſome dated 1738, others 1739, and others 1740; by which he manifeſts no mean abilities, in various kinds of calligraphy. Theſe performances, probably recommended him to a lucrative *clerkſhip*, in the *Victualling-office*, on *Tower-hill*, where he died, Anno Dom.

Dom. 1754, and in the 45th year of his age.

DUNDASS, (JOHN) *John Dundaſs*, junior, of *Epſom*, publiſhed in 1703, a large quarto page of pencil-flouriſhed angels, holding the figure of a heart, in which is written,

*The happy quills,*
*With which our laureats write,*
*Hinder the birds,*
*But raiſe the poet's flight,*

In which pieces is alſo the *Lord's prayer*, written, one in *Latin*, and the other in *Engliſh*, within the compaſs of a *ſilver penny*. This was engraved by *J. Nutting*, in 1705. Both the father, and the ſon, (as I have been informed) had a curious hand, for writing *in miniature*; but I never met with any of their performances, except this mentioned above.

ELDER, (WILLIAM) whether or no this *Elder* was a *writing maſter*, I cannot ſay; but he was an *engraver*, as appears by his name prefixed, in that capacity, to ſome copy-books. Neither can I aſcertain the time *when*, and *where* he lived; becauſe what I have ſeen of his works are without any date; but

but I gueſs by the names of the *bookſellers*, where his books were ſold; and by the names of thoſe writers, who employed him as an *engraver*, that he lived in the laſt century, even after the year 1681. I have met with ſome of his performances in a work, intitled, *A Copy-Book of the moſt uſeful and neceſſary Hands, now uſed in* England. It contains 13 plates, ſome of which have *William Elder*'s name to them, and the engraver's name is *John Harris*. It has no date, but was ſold by *John Stuart*, at the *Three Bibles*, the corner of the *Square*, *London-bridge*. There is one page in it in print-hand, ſigned *John Seller*, with his anagram, *here's no ill*. *James Clark*, ſculp. I am yet a ſtranger to this *Seller*, as a writing maſter; and to *Clark*, as an engraver, not having met with them, that I remember, any where elſe.

Mr. *Elder* alſo publiſhed a copy-book, intitled, *Uſeful Examples for Youth*; it is without any date, containing only 12 pages in an oblong octavo.

And here it may not be amiſs to make a ſhort remark; that as we have now great plenty of very uſeful, and well executed performances *in writing*, for *learners* to copy after; it would not be worth my while to endeavour to reſcue this *author*'s works, and

many

many ſuch others, from oblivion, were it not to fulfil my *engagement* in this undertaking; that I will give the fulleſt account I can of all our *Engliſh writing maſters*, and their *works*, who have either uſed, or abuſed the *rolling preſs*, in the art of *Calligraphy*.

FISHER, (J.) I am quite a ſtranger to this *J. Fiſher*; I only can inform my readers, that he publiſhed a copy-book, intitled, *The Pen's Treaſury; containing ſeveral directions, very uſeful, both for the art of writing true* Engliſh, *and with choice experiments, by ſuch as practiſe pen, or pencil.*

*N. B.* I have not ſeen this book; but it is thus advertiſed, before *J. Johnſon*'s copy-book (mentioned hereafter) which was printed 1669, ſo that it muſt have been publiſhed before the time of that date.

GERY, (PETER) this *Peter Gery*, is ſaid to be one of our writing maſters, who kept up the art in its various excellencies, with good commendation; but this was at the time, before it received thoſe great *improvements*, that have been made therein of late years. I am not certain that he publiſhed any thing in his life-time; for his copy-book,

*Of*

*Of all the hands in uſe, performed according to the natural freeneſs of the pen*, has this title,

*Gerii*
*Viri in arte ſcriptoria*
*quondam celeberrimi,*
*opera.*

It contains 42 plates in a long folio; and in plate the 17th, there is a date, the 20th of *April*, 1659, which makes me ſuppoſe, that the author lived, and the book was written, about that time. It was engraved by *William Faithorne*, and ſold by him, at his ſhop, without *Temple-bar*. The *ſecretary*, and *Italian* hands, are the moſt valuable performances in it; the *round-hands* are vaſtly improved ſince that time.

GETHING, (RICHARD) this curious penman deſerves our higheſt commendations. I am ſorry that I can acquaint my readers with ſo few circumſtances concerning him. On account of his early productions from the *rolling preſs*, he may ſtand in competition with *Bales*, *Davies*, and *Billingſley*, thoſe heads and fathers, as I may call them, of our *Engliſh* calligraphic tribe. *Anthony Wood* tells us, in his *Athenae Oxonienſes*,

" that

" that this *Richard Gething*, was *John Da-*
" *vies* of *Hereford*'s countryman, and ſcholar,
" who excelled his maſter, in various writ-
" ing, as ſecretary, roman, (Italian) court,
" and text hand."

Mr. *Gething*, leaving *Herefordſhire*, came up to *London*, (but in what year I cannot ſay) and undertaking the buſineſs of a writing maſter; ſettled himſelf at the *Hand and Pen*, in *Fetter-lane*; and in 1616, he publiſhed a *copy-book* of various hands, in 26 plates, in a long quarto, which are very well executed, conſidering the time, but I am ignorant who the *engraver* was.

Anno Dom. 1645, he publiſhed his *Chirographia*, in which he ſtiles himſelf *maſter of the pen*; it contains 37 plates, wherein he ſeems principally to aim at an improvement of the *Italian* hand; *Goddard*, ſculpt. He tells us, " he has exactly traced, and followed
" certain pieces, both in character and lan-
" guage, of the ableſt *Calligraphotecknifts*,
" and *Italian* maſters, that ever wrote; with
" certain pieces of *curſory* hands, not hereto-
" fore extant, newly come in uſe."

There is another edition of this *Chirographia* in 1664, publiſhed (I ſuppoſe after his death) with this title, Gething's *Redivivus*; *or, the Pen's Maſter-Piece Reſtored; being the*

*laſt work of that eminent, and accompliſhed maſter in this art.* There is his picture in the front; he is drawn with a peeked beard, and a laced ruff about his neck. Under which are theſe verſes.

*What vent'rous* pen *may here preſume to write,*
*Or active fancy to expreſs his praiſe,*
*A quill from* Pegaſus *will be too ſlight;*
*His* flouriſhes *are freſher than our* Bays.
*Then what the* Muſes *cannot give his fame,*
*The* Graces *ſhall ſupply to* Gething's *name.*

In 1652, his *Calligraphotechnia* was made public from the rolling preſs. The engraver's name not mentioned. It contains 36 folio plates, beſides his picture at the beginning. He is drawn with a peeked beard, and in a ruff. Round his effigies is this inſcription. *Richardus Gethinge, Herefordienſis, Æt.* 32. This ſeems to be a later edition of that work, which probably was enlarged from his firſt book publiſhed in 1616, for there are ſome plates in it dated 1615, 1616. There is in the ſecond leaf, a dedication to his very good maſter (as he there ſtiles him) Sir *Francis Bacon,* Knt.) Now this great man, Sir *Francis Bacon,* died the 19th of *April,* 1626. So that this dedication muſt have been written long

long before the publication of this book in 1652, but I can give no certain intelligence of the time of Mr. *Gething*'s death.

GRATWICK, (MOSES) this writing maſter kept a ſchool at *Dunſtable*, in *Bedfordſhire*. I cannot tell by what means he became acquainted with *George Bickham*, ſo as to have one plate of his writing inſerted in his *Univerſal Penman*; it is that upon *reputation*, page 127, by which he has preſerved his name from oblivion; for I hear of nothing elſe that he has publiſhed. He died Anno Dom. 1741, aged about 50 years.

HEACOCK, (JAMES) I can ſay little of this writing maſter, but that he lived at *Headly*, near *Epſom*, in *Surry*; and that in the year 17**. He publiſhed a ſmall *round hand copy-book*, in 13 large oblong octavo plates, engraved by *J. Sturt*. In the tenth page there is this dedication;

To my ingenious friend, Mr. *J. Rayner*, penman, in St. *Paul*'s church yard. As Mr. *Rayner* publiſhed his *Paul's Scholars Copy-book*, in 1709, I am apt to think Mr. *Heacock*'s book came out not long either before, or after. There are ſome bold, and free ſtrikings in it.

HODDER, (JAMES) the many great improvements, that have been made in *writing*, and *arithmetic*, in this century, have ſo eclipſed the performances of former authors, in thoſe arts, that they are now looked upon, and preſerved, rather as *curioſities*, than for real ſervice. This may be applied to our preſent writing maſter, *James Hodder*; who I doubt not was well eſteemed in his time, for his ingenuity, and induſtry.

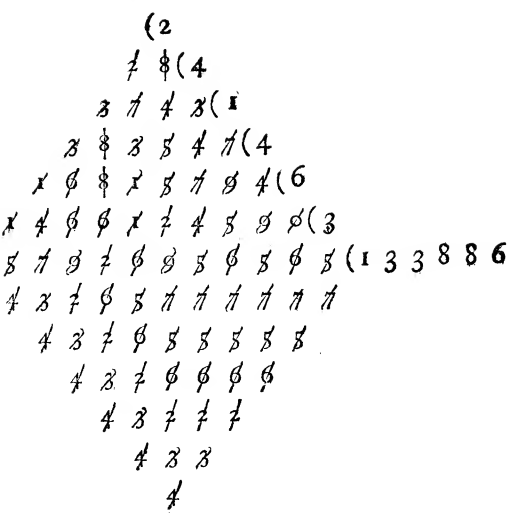
In 1659, he publiſhed, *The Penman's Recreation, containing Examples of fair and ſpeedy Writing*. It is in quarto, conſiſting of 31 copper plates, beſides his picture in the front, and was engraved by *Edward Cocker*. In the laſt page but one, the author tells us, he kept a ſchool in *Loathbury*, and taught writing, and arithmetic, merchants accounts, and ſhort-hand; the writing is principally *ſecretary* and *Italian*, in uſe at that time. It is dedicated to his much honoured friend, Sir *Walter Earle*, Knt.

Our author alſo publiſhed from the letter preſs, *A Compendium, or Manual of Arithmetic*, in octavo. But I cannot aſcertain the date of the firſt impreſſion; that which I ſaw was in 1672, and was the tenth edition; which ſhews that it had been well received

ceived by the public. It contains all the common rules in *vulgar arithmetic*, as far as *alligation*; to which are added, ſome directions, for the menſuration of *ſuperfices* and *ſolids*. It is remarkable, that *diviſion*, in this book, is taught in the *ſcratch way*; as had been done in *R. Records' Arithmetic*, and others before him; ſo that, in a large operation, the figures ſtand in the ſhape of a *lozenge*, or diamond-ſquare; which has a pretty effect upon the eye, as may be ſeen by the following ſpecimen. But this *ſcratch diviſion* is now no longer in uſe in our ſchools; it began to be left off towards the end of the laſt century. In ſome editions of his *Manual of Arithmetic*, there is his picture at the beginning, with the following hexaſtich under it.

*He that more of thine excellence would know,*
*On this thy book, let him ſome thoughts beſtow;*
*Deep queſtions in arithmetic here are*
*Demonſtrated by rules, ſo plain, ſo rare,*
*Envy itſelf muſt needs confeſs thus much,*
*Read all the books i'th' world, you'll find none ſuch.*

T. H.



HOLDEN, (JOHN) I take notice of this *John Holden*, becauſe he has one plate in *George Bickham's Univerſal Penman*. It is the copy of a letter from a kinſman to his uncle, in a neat running hand; and is dated from *Brompton* in *Kent*, *June* 19th, 1740, being inſcribed to Mr. *Joſeph Champion* of *London*. This writer I ſuppoſe then lived at *Brompton*; for I have ſeen a half-ſheet copper plate, which in all likelihood was of his own writing, containing the following advertiſement, viz.

*Reading*, *Writing*, *Arithmetic*, *and Merchants Accounts are carefully taught by* John Holden, *Scrivener*, *at* Brompton *near* Chatham. *Youth Boarded.*

Whether

Whether Mr. *Holden* continues his ſchool at *Brompton* aforeſaid, or be now dead, or alive, (1761) I cannot yet inform myſelf, or my readers.

HUGHS, (LOUIS) all that I can find concerning this *Louis Hughs*, is that he publiſhed *A Copy-book containing plain and eaſy Directions to fair Writing*. I have not ſeen the book; but it is thus advertiſed before *J. Johnſon*'s copy-book that was printed in 165*. So that it muſt have appeared in the world before that date. It was printed for *John Overton*, at the *White-horſe* without *Newgate*. I know nothing where this *Hughs* lived; nor whether he was a profeſſed *writing maſter* or not; but ſuppoſe him to have been a perſon of an obſcure reputation, or elſe I think I ſhould have met with his name ſomewhere in my reading.

JARMAN, (JOHN) this penman lived ſometime in or near *Hatton-garden*; and when he removed from thence, (though I cannot learn to what place) he publiſhed a book with the following title.

*A Syſtem of the Court-hands, wherein the Characters are juſtly and compleatly demonſtrated, with all the Abbreviations explained and applied*; *together*

*together with the ingroſſing, running, ſecretary, and text hands.* By *John Jarman*, late of *Hatton-garden.*

This curious book, which excels all that our other writing maſters have perſormed in that way, was compoſed for the uſe of the young gentlemen, that were taught at Mr. *Watts'* academy in *little Tower ſtreet.* It is a quarto book containing 23 pages, engraved by - - - *Nutting*, and was firſt publiſhed 1723, and ſold by *J. Walthoe*, bookſeller, in the *Middle-Temple cloyſters.*

How long Mr. *Jarman* lived after this book was publiſhed, I cannot learn; nor when, nor where he died and was buried; I could have been glad to have added ſome more circumſtances for the illuſtration and perpetuation of his memory.

JOHNSON, (GEORGE) there is a copy-book intitled *The Britiſh Penman*, publiſhed in 1711, ſaid to be written by *George Johnſon* penman in *London* and engraved by *George Bickham.* It contains 14 plates, in examples of round hand, round text, and running hand. Upon my enquiry about this *George Johnſon*, I was informed that it was only a fictitious name; no perſon in *London*, as a writing maſter, that I hear of, was ever ſo called.

To

To confeſs the truth, it ſeems this was a little piece of fraud of our celebrated engraver *George Bickham*, who being the ſon of *John Bickham*, aſſumed this name of *George John'ſon*, meaning the ſon of *John Bickham* his father. I will not call this a *pious fraud*; but as no harm, that I know of was done by it, being publiſhed, I ſuppoſe, to *ſave a penny*, and to *promote* the improvement of the round-hand, and a genteel running hand, I think that *epithet* might be given it with as great or greater propriety, than it has been given to many other *frauds* on the ſcore of religion.

As Mr. *Bickham* is here ſpoken of in the character of a *penman*; and as he was one who greatly promoted *calligraphy* in all its branches, I think it proper to inſert a copy of verſes, inſcribed to him, as a *ſculptor*, by the ingenious *Edward Ward*. Theſe verſes, I am told, were deſigned to have been printed before, or at the end of his copy-book intitled, *Penmanſhip in its utmoſt Beauty and Extent*; but, by I know not what neglect, they were omitted. However, that he may not loſe the great commendations there beſtowed upon him, I ſhall give them a place in this article, as a memorial, and juſt acknowledgment of his merit.

To Mr. *George Bickham* upon his excellent performances, in the art of *engraving*.

*What muſe*, O Bickham! *can thy works behold?*
*So ſweetly ſoft, yet elegantly bold,*
*And not, in* tuneful *numbers, praiſe the hand*
*That moves with ſo much order, and command;*
*As if ſome angel, ſtooping to thy aid,*
*Directed ev'ry beauty thou'ſt diſplay'd;*
*And taught thy* matchleſs genius *to impart*
*To* ſcribes *and* clerks, *new ſpecimens of art;*
*Such as will raiſe thee monuments of fame,*
*And thro' all* trading *nations ſpread thy name.*

Sculpture, *too ſacred to be man's device,*
*When* Moſes *govern'd, had in heav'n it's riſe;*
*Where* God *to make the* uſeful myſt'ry *known*
*Engrav'd his laws on* tabulets *of ſtone;*
*And thus, at once, to* Iſrael *did impart,*
*His own* commands, *and thy immortal* art;
*Thy noble ſtrokes old graceful hands revive,*
*And make* dead artiſts *ſeem once more alive.*
*Their ancient works illuſtrated by thine,*
*From* error *free, in full perfection ſhine;*
*Whilſt modern ſpecimens our artiſts write,*
*Touch'd by thy* graver, *doubly charm the ſight.*

*Proceed, great genius of the age, and ſhow,*
*How much our* penmen *to thy* labours *owe;*

*One*

*One plate of thine's of univerſal uſe,*
*And do's a thouſand offſprings ſoon produce ;*
*When proofs of* art *by penmen heretofore,*
*Were fruitleſs* eunuchs *that begot no more ;*
*In thy refulgent pages, we behold*
*The truth of* modern *hands, as well as* old ;
*And by thy ſtudious pains, and at thy coſt,*
*Retrieve thoſe ancient types for ages loſt.*

*Thy tender* ſtrokes, *inimitably* fine,
*Crown with perfection ev'ry flowing line ;*
*And to each grand performance add a* grace
*As curling hair adorns a beauteous face ;*
*In ev'ry page, new* fancies *give delight,*
*And ſporting round the margin, charm the ſight ;*
*Commanding all, that on thy* labours *gaze,*
*To own thy excellence, and ſing thy praiſe ;*
*For no* engravers *works, compar'd with* thine,
*Could ever yet with* equal glory *ſhine.*

Edward Ward.

This curious and induſtrious *engraver*, by the aſſiſtance and encouragement of ſome of our *ableſt penmen*, likewiſe publiſhed ſeveral copy-books, tending to the improvement of all kinds of writing, the principal of which it may not be amiſs here to mention. 1. *Penmanſhip in its utmoſt Beauty and Extent*; commonly called

called his *half-guinea book*, becauſe it was ſold for 10*s*. 6*d*. 2. *The Penman's Companion*. 3. *Letters on ſeveral Occaſions*, containing curious ſpecimens of epiſtolary writing in proſe and verſe. And laſtly that elaborate, and comprehenſive work, intitled *The Univerſal Penman*.

Thus after a long life very induſtriouſly employed, more than any other of our *engravers*, for the advancement of *Engliſh Penmanſhip*, he yielded up his laſt breath, *May* the 4th, 1758, aged 74 years. He lived a conſiderable time, in *James-ſtreet*, *Bunhill-fields*; but removed, a little while before his death, into *Red-lion-ſtreet*, *Clerkenwell*. He was buried in St. *Luke*'s church yard, *Old-ſtreet*, near the veſtry door, without any monumental inſcription.

JOHNSON, (HUMPHRY) this writing maſter lived in *Old Bedlam-court*, without *Biſhopſgate*, where he taught writing, arithmetic, and merchants accounts. But I can ſay little of him; there is only one thing that I know of, that has preſerved the remembrance of his name; and that is *a copy-book of writing done by command of hand*, intitled *Youth's Recreation*. It was publiſhed in 1711, containing 15 oblong octavo plates. *Joſeph Nutting* engraved it. There is another impreſſion

preſſion of it, with ſome ſmall alterations, in 1713. He ſeems principally to endeavour to improve a *free running hand*, which began to be in vogue about that time. After Mr. *Johnſon* had kept a day-ſchool many years, in *Old Bedlam-court*, he removed thence to *Hornſey*, near *Highgate*, and ſet up a boarding ſchool, and there died, but in what year I am not informed. I find in Mr. *Joſeph Ames*'s catalogue of *Engliſh* heads, that he had his picture engraved with theſe four lines under it.

Hodder, *and* Cocker, *in their times, did well,*
*But* Johnſon's *newer thoughts do now excel;*
*What, unimprov'd, from ancient rules they taught,*
*Is by his judgment, to perfection brought.*

Theſe verſes ſeem to have been deſigned to be ſet before ſome book of *arithmetic*, but whether or no Mr. *Johnſon* ever publiſhed any book of that kind, I have not yet diſcovered.

*N. B.* Since I writ the account above, I have met with his *Manual of Arithmetic*, with his picture facing the title page, having the aforeſaid verſes under it. The book is a plain and practical treatiſe of *Common Arithmetic*, containing 208 pages in a ſmall octavo, and that is the third edition of it, that lies before me; but it is much excelled by later authors, particularly

particularly by *Webſter*, and *Dilworth*. Mr. *Johnſon* alſo publiſhed a ſmall copy-book, intitled, *Youth's Recreation*, ſold by *H. Overton*, at the *White-horſe*, without *Newgate*; price 6*d.* but I have not ſeen it.

JOHNSON, (J.) this was one of our *early* writing maſters, but I can neither tell where he lived, nor when he died; one book has conveyed his name however down to poſterity; he publiſhed it in 165*, *containing experimental Precepts, and uſual Practices, of fair and ſpeedy Writing*; as it is expreſſed in the title page. It was reprinted, or at leaſt a new title page put to it, in 1669. There are 21 plates in large octavo, beſides ſome leaves of letter preſs work, containing trivial directions, *&c.* for writing. The *engraver*'s name is not mentioned, but the book was ſold by *P. Stent*, at the *White-horſe*, in *Giltſpur-ſtreet*, without *Newgate*.

Before the title page is the figure of a hand, holding a pen, with this *Latin* verſe under it.

*Dextrae ſcriptoris, benedic deus omnibus horis.*

And theſe ſix lines in *Engliſh*;

*Bright*

*Bright vertues herauld is the* pen,
*And does even make men more than men* ;
Fame *and* renowne *it now doth give*,
*And makes them after* death *to live* ;
*'Tis their life's life, and gives them breath,*
*In ſpite of time, rage, envy, death.*

I have likewiſe met with a book of arithmetic, publiſhed by *John Johnſon*, who ſtiles himſelf *ſurveyor and practitioner in the mathematics*, which is probably the performance of this *J. Johnſon*, I have been ſpeaking of. It is in two parts, *vulgar*, and *decimal*; and the examples in diviſion are in the *ſcratch-way*; the whole contains about 400 pages, in a ſmall octavo. It is the ninth edition that I copy from, printed Anno Dom. 1671. The piece is not deſpiſeable, if we conſider the time, when it was firſt written, about a hundred years ago.

KIPPAX, (WILLIAM) I know of nothing that this writing maſter has made public, but one book in quarto, containing 25 leaves, intitled, *A new Book of Arithmetic*: The title of each rule, as far as *Exchanges*, is written with free ſtriking; and under the titles are ſome ſhort definitions, and neceſſary notes. *Thomas Gardner*, ſculpt. but

I find

I find no date added to it; and *ſeven* pieces in *George Bickham's Univerſal Penman*. Two of the pieces are dated in 1736, and one, which probably was the laſt of the ſeven that he writ, in *June*, 1740. He kept an academy for ſeveral years, in *great Ruſſel-ſtreet, Bloomſbury*, for the inſtruction, and improvement of young gentlemen in various branches of literature; and died (as I have been informed) Anno Dom. 1755, about the 50th year of his age.

LANE, (H.) the *little* I can ſay of this *H. Lane*, is hardly worth the reader's intelligence; but as I am determined to fulfil my engagement, the beſt I can, that I entered into at my firſt ſetting out, I muſt not omit that *little*. I learn from a M S. catalogue of copy-books (once in the hands of I know not what connoiſeur) that was communicated to me by Mr. *Joſeph Champion*, that this *H. Lane* publiſhed a copy-book, containing 29 leaves, intitled, *Round Hand Complete*; but as I have never ſeen it, I cannot ſay when it was printed, nor by whom engraved, yet as the *round hand* only is mentioned in the *title*, I apprehend it cannot be of a very old date; but rather ſome time ſince the *round hand* came into general vogue.

LANGTON,

LANGTON, (JOHN) after ſeveral fruitleſs endeavours to inform myſelf of any intereſting particulars, relating to this ingenious *calligrapher*, and *painter on glaſs*, I am obliged to content myſelf with the following brief account of him.

He taught writing, and arithmetic at *Stamford*, in *Lincolnſhire*, and publiſhed a *round hand* copy-book in 1723, *George Bickham*, ſculpt. It contains 21 oblong ſmall folio plates, and is dedicated to *George* Lord *Brudenel*, for whoſe Uſe it was originally compoſed. His writing, and ornamental flouriſhes are not deſpiſeable, yet out done by ſome of our more modern penmen. He tells us, in the title-page of his book, that in the year 1700, he revived the art of glaſs-painting, ſtaining, and tinging, in the way of the ancients; and had made a new diſcovery of colours for painting flowers, and fruits, on white glaſs. Doubtleſs he has left ſome ſpecimens of his art in that way, which probably may be preſerved in private hands about *Stamford*; but I have neither ſeen any of them, nor can I get any information from other perſons concerning them. In the year 1727, he alſo publiſhed a copy-book of *Italian hand*; and though well deſigned, yet there is a fame-

neſs, that runs through the whole, that does not delight the eye ſo well, as if there had been a greater variety. It contains 21 plates likewiſe, engraved by *George Bickham*; and is dedicated to the right honourable the Lady *Elizabeth Cecil*, and which, he ſays, was originally compoſed for her uſe.

I have been told, that *George Bickham* went to Mr. *Langton*'s own houſe at *Stamford*, to engrave the plates of theſe two books; where the author entertained him in a generous hoſpitable manner, during the performance of his work.

I have not found that Mr. *Langton* publiſhed any thing beſides theſe two books from the rolling preſs; but he tells us, in an advertiſement, prefixed to his *Italian* copy-book, that "he had the honour of preſenting one "of his manuſcripts to Queen ANNE, at "*Kenſington*, *July* the 18th, 1713, which "MS. was a repreſentation of *the Art of* "*Writing* in general, performed upon vel-"lum, being *four* feet high, and *three* wide, "comprehending all the uſual hands prac-"tiſed in theſe kingdoms, including likewiſe "all the varieties and graces of penmanſhip; "for which he received from her Majeſty a "handſome gratuity. A copy from the ori-"ginal thereof, was alſo preſented by the au-"thor,

" thor, to the right honourable the Earl of " *Exeter*, from whom he received a generous " reward; which manuſcript is uſually ſeen " at *Burghley-houſe*, the ſeat of the ſaid " Earl."

LEEKEY, (WILLIAM) this penman was apprentice to Mr. *James Searle*, who kept a ſchool for many years near *Cripplegate*, *London*; and when he ſet up for himſelf, he went and kept a ſchool at *Gundock*, in *Wapping*; but removed from thence to *Trinity-court*, *Alderſgate-ſtreet*; and from thence made another remove to Mr. *Fell*'s academy in *Broad-ſtreet*; and at laſt went to ſea in the capacity of a purſer's ſteward; but coming a ſhore, died at *Portſmouth*, in the year 1746, aged about 36.

There are four plates in *George Bickham*'s *Univerſal Penman*, of his writing, but I obſerve no dates put to them. He alſo publiſhed from the letter preſs, (ſometime after the *Univerſal Penman* was publiſhed) a little piece, intitled, *A Diſcourſe on the Uſe of the Pen*. In this eſſay, he advances ſome things, that are not received as indiſputable truths by the generality of our writing maſters, viz. 1. That the ſcribe, who writes upon a flat table, has the advantage of him who writes upon an

extraordinary ſlope deſk. 2. That the book, or paper, you write on, ought to be laid awry, inſtead of ſtrait before you, inclining towards the left arm. And 3. that the nib of the pen is to be made quite even or ſquare.

He tells us, page 16, " that he had been " converſant in writing both at home and " abroad, for more than twenty years; and " that he had ſeen as (great) variety of wri- " ting, and as many different writers (perhaps) " as any man of his age; and that he had " wrote at times, no one more."

I am at a loſs to know, why he ſays all this of himſelf, and with ſo much aſſurance, ſeeing he has left ſo little behind him, beſides this *ipſe dixit*, to evidence the truth of his aſſertions.

LEGG, (H.) I am very much in the dark concerning this *H. Legg*; I know not where, nor when, he lived, or died; ſo that I ſhould have gladly been excuſed mentioning his name, if he had not ſent into the world a performance of his from the *rolling preſs*, the title of which is, *A Book of Arithmetic and Writing, containing all the rules of that excellent art, written in all the uſual hands of England. With ſums figured, and queſtions ſtated ready to be wrought.*

The

The copy, that I have by me, does not ſeem to be compleat, (it is the only one I have ſeen) becauſe it goes no further than the *rule of three*. It contains 26 *quarto* leaves; and has neither *date*, nor *engraver's* name; but by the manner of writing, and flouriſhes, appears to have been done, fifty or ſixty years ago, if not more. The whole is a low performance, ſo that I cannot ſay it deſerves the leaſt commendation.

LLOYD, (EDWARD) this candidate for *fame*, in the uſeful accompliſhments of fair writing and accounts, fired with a noble *emulation*, began early to try his abilities, among the chirographic adventurers.

——— *Optatam cupiens contingere metam,*
*Fecit multa puer.*

It is this warm and active *emulation*, eſpecially in young people, that has always been productive of curious and uſeful *improvements* in every art and ſcience.

In the year 1751, Mr. *Lloyd* publiſhed his *Young Merchants Aſſiſtant*. It contains 17 plates in an oblong folio, the moſt of which were engraved by Mr. *George Bickham*; but the reſt (as I have heard) by Mr. *Thorowgood*,

though his name be not inſerted. He was apprentice to the celebrated Mr. *John Bland*, whoſe manner he has happily expreſſed, in the aforeſaid copy-book; and whom he gratefully extols, in one of his plates, in the following lines,

*Juſtly I mourn my loſs.——To you I owe,*
*Whatever I perform, and all I know,;*
*Humbly I aim your footſteps to purſue,*
*But where's the penman that can copy you?*

When Mr. *Lloyd* left his ſaid maſter, he ſet up an academy ſomewhere in the city, for himſelf; but, that not ſucceeding according to his wiſhes, he removed into the country; and now (1762, as I have been informed) keeps a conſiderable boarding ſchool at *Abingdon*, in *Berkſhire*.

MARTIN, (M.) in the year 1614, there was a copy-book printed at *Amſterdam*, with this title, *Theatrum Artis Scribendi, varia ſummorum noſtri Seculi Artificum Exemplaria complectens, novem diverſis linguis exarata,*

*Judoco Hondio Caelatore.*

*Amſtelodami apud Joannem Janſſonium,*
1614.

In

In this book, I obſerve one page of *german text*, and another of ſmall *ſecretary*, ſubſcribed,

*M. Martin, Ang. ſcrip.*

Now who this *M. Martin* was, where he lived, and whether a profeſſed *writing maſter* or not, I have not yet found; yet I have met with his name in ſome catalogues of writing maſters; particularly in that which Mr. *Champion* has prefixed to his *Parallel.*

As the copy-book abovementioned is one of the firſt, that was publiſhed from the *rolling preſs*; the writing maſters before being accuſtomed to exhibit their performances, for the uſe of learners, from *wooden blocks*; I ſhould have been glad therefore to have given a more particular account of this our *countryman*, could I have come at any authentic memorials concerning him; for to require any thing of that nature, without ſuch aſſiſtances, would be like the demand of the *Egyptian* taſk-maſters, to make brick without ſtraw.

MORE, (ROBERT) I am very much a ſtranger to the parentage, and education, of this *ingenious penman.* The firſt account that I find of him, when ſet up in buſineſs for himſelf is, that he lived at the *Golden Pen*, in

*Caſtle-ſtreet*, near the *Mews*, *Charing-croſs*; where he taught writing, arithmetic, merchants accounts, and ſhort-hand. He has one page in *George Bickham's Penman's Companion*, dated 1710. As he had more *grammatical* and *hiſtorical* learning, than moſt of our *writing maſters* uſually have, he compoſed and publiſhed in 1716, *a Compendious Eſſay, on the firſt Invention of Writing*, containing ſix leaves of letter preſs work, to which are annexed ſeven copper plates of *writing hand*; in that piece, there are ſeveral uſeful hints, by which I freely confeſs, I profited, in compoſing my *protography*, or firſt part of this work.

Mr. *More*'s father was a writing maſter in *King's-ſtreet*, *Weſtminſter*; and it is probable, that under him he learned to write. The firſt edition of his copy-book, intitled, *The Writing Maſter's Aſſiſtant*, is dedicated to his father, by a ſhort, but dutiful inſcription, dated *November* the 4th, 1696. And before the ſecond edition of it, which was made in the year 1704. *Coll. John Ayres*, writ a preface, wherein he acquaints the reader, that, *in a manner, he extorted from him that new edition, that thoſe who were then ſtrangers to him, might judge how early he began to deſerve well of all ingenious penmen.* This preface is dated

at

at *Vauxhall*, *May* the 10th, 1704, at the time that Mr. *More* ſucceeded *Coll. Ayres*, in his houſe and buſineſs, in St. *Paul*'s church yard. This *School Maſter's Aſſiſtant*, contains 22 pages in a large octavo, price 18*d*. The *engraver*'s name is not mentioned. The manner of writing is ſtiff, adorned with variety of pencilled flouriſhes, according to the mode of thoſe times. However, *Calligraphy* is much indebted to *Coll. Ayres*, for its improvement, which he made therein, by a ſedulous practice for above forty years; and his ſucceſſor, Mr. *More*, in ſome reſpects enlarged its glory.

When our author lived in St. *Paul*'s church yard, having ſucceeded *Coll. Ayres*, he publiſhed his copy-book of *Engliſh*, *French*, and *Italian* capital letters, done by command of hand; but it is without a date, neither is the *engraver*'s name mentioned. It contains 11 oblong plates, and is dedicated to Mr. *Joſiah Diſton*, merchant, in *London*.

In the *MS. Adverſaria*, communicated to me by *William Oldys*, Eſq; I alſo find, that he publiſhed 1725, another copy-book, intitled, *The General Penman*; an oblong folio, with his picture before it; I find, in my quondam obliging friend, Mr. *Joſeph Ames*'s collection of prints of *Engliſh heads*, mention made

made of two different heads of Mr. *Robert More*, writing maſter; one engraved by *George Bickham*; and the other by *W. Sherwin*. But as I have not ſeen this laſt copy-book, I cannot ſpeak to the merits of it in any ſort.

I remember to have been once in Mr. *More*'s company (I think it was in the year 1714) who appeared to me to be a very ſenſible man in his diſcourſe, and much of a gentleman; which character I have heard confirmed by others, who knew him. In all his compoſitions, that I have read, there is an amiable candor in his ſtile. I have likewiſe heard it intimated, that the following ingenious *query* (but not the *anſwer*) was compoſed by him; and if I remember right, they were inſerted in the *Britiſh Apollo*, when it was firſt publiſhed;

*On the Art of Writing.*

Query.

*Tell me what genius did the art invent,*
*The lively image of a voice to paint?*
*Who firſt the ſecret how to colour ſound,*
*And to give ſhape to reaſon wiſely found?*
*With bodies how to cloath ideas taught,*
*And how to draw the picture of a thought?*

*Who*

*Who taught the hand to ſpeak, the eye to hear,*
*A ſilent language, roving far and near;*
*Whoſe ſofter notes, outſtrip the thunder's ſound,*
*And ſpread their accents thro' the world's vaſt round;*
*Yet with kind ſecrecy ſecurely rowl,*
*Whiſpers of abſent friends, from pole to pole.*
*A voice heard by the deaf, ſpoke by the dumb,*
*Whoſe echo reaches long, long time to come;*
*Which dead men ſpeak, as well as thoſe alive,*
*Tell me, what genius did this art contrive.*

Anſwer:

*The wiſe Egyptians, by the learn'd are thought,*
*To be the firſt, who uſe of writing taught;*
*In hieroglyphics, they expreſs'd their ſenſe,*
*With niceſt ſkill, and wondrous eloquence;*
*Letters unknown, they did this art invent,*
*To make thought laſting, reaſon permanent;*
*Till* Iſis *of immortal fame aroſe,*
*And taught by letters, how they might compoſe,*
*A dreſs to ſhew the image of the voice,*
*And make ſound laſting, tho' depriv'd of noiſe;*
*She made the dumb to ſpeak, the deaf to underſtand,*
*And taught the eye to hear the language of the hand;*
*But had th' Egyptian queen, by art divine,*
*Taught how to write ſuch beauteous lines as thine,*

*Thoſe*

*Thoſe heav'nly honours offer'd to her name,*
*Had ſhone with greater luſtre, brighter flame.*

I could have been glad to have inſerted in this article more particulars of the life, labours, and circumſtances of this worthy *Engliſh penman*, and *philologiſt*, if I could have come at them; but I have only to add, that, as I have been informed, ſometime about the year 1727, he took a journey into the north of *England*, to viſit his friends; but died either in going, or returning; and I cannot ſay where he was *buried*; nor what *inſcription* there is over his tomb, or what *family* he left behind him.

MORRIS, (RICHARD) this *Richard Morris*, ſome few years ago kept a conſiderable day ſchool in the *Park*, in *Southwark*. But, I have been informed, that he was no extraordinary ſcribe, whatever his other qualifications might be, as a teacher of youth; however, by ſome means or other, he got a piece of writing, with his name ſubſcribed to it, inſerted in that comprehenſive and valuable collection, intitled, *The Univerſal Penman*, page the 75th. Engraved, and publiſhed by Mr. *George Bickham*, in the year 1741. Mr. *Bickham*'s ſetting forth that book,

was

was like *Jaſon*'s expedition to *Colchis*, to fetch the golden fleece; all adventurers in the calligraphic way were invited; and the flower of our *Britiſh penmen* engaged in the enterpriſe; but as all did not ſignalize themſelves, with equal reputation, in *Jaſon*'s expedition; ſo likewiſe, ſeveral of the volunteers in Mr. *Bickham*'s undertaking, had probably never been noticed, if they had not joined their names with the illuſtrious *worthies*, who make ſo conſpicuous a figure in that work.

I wiſh I could have met with any of Mr. *Morris*'s own hand writing, by which I ſhould have been more capable of judging, concerning what I have heard, of his mean abilities as a penman. I have found nothing elſe, but the piece above mentioned, that has come out in Mr. *Morris*'s name from the rolling preſs. When Mr. *William Brooks*, (whom I have ſpoken of under his name) left his ſchool in *Caſtle-ſtreet*, in the *Park*, Mr. *Morris* ſucceeded him therein.

NICHOLAS, (ABRAHAM) this elegant penman was the ſon of Mr. *Abraham Nicholas*, who kept a writing ſchool in *Bread-ſtreet*, *London*; under whom, I preſume, he learned his firſt rudiments in writing and accounts.

counts. This Mr. *Abraham Nicholas*, the father, publiſhed from the letter preſs, a little piece in octavo, of about 50 pages, intitled, *The Young Accomptant's Debitor and Creditor*. The ſecond edition, from which I take this account, was printed 1713, what uſe of it has been made ſince that time I cannot ſay. *Abraham Nicholas* the ſon, was born in the year 1692. His firſt appearance in the world, as far as I can find, as a contributor to the advancement of *true* and *practical* writing, was by ſetting forth a ſmall copy-book, containing *various examples of penmanſhip*. It conſiſts of 15 plates, which were engraved by *George Bickham*. This ſeems to be his firſt eſſay, that he made public; he lived then at the *Hand and Pen*, in *Broad-ſtreet*, *London*, 1715; though the edition of the book that lies before me, is dated 1717.

In the year 1719, he publiſhed *The Penman's Aſſiſtant, and Youth's Inſtructor*; containing an alphabet of examples in *round hand*. It conſiſts of 15 narrow plates, and has only two lines on a plate. The *graver*'s name is not mentioned; but it was printed for *Henry Overton*, at the *White-horſe*, without *Newgate*. In what year he removed to *Clapham*, I cannot ſay, but ſuppoſe it was ſoon after the publication of his laſt mentioned copy-

book;

book; he there eſtabliſhed a flouriſhing boarding ſchool; and Anno Dom. 1722, he publiſhed his *Compleat Writing Maſter*; engraved by *George Bickham*. It contains 31 long folio plates, beſides his picture in the front. There is in this book, one piece of his brother *James Nicholas*'s writing; who ſucceeded him, and ſupports with reputation the boarding ſchool, that he firſt eſtabliſhed at *Clapham*.

I cannot well give a greater encomium of this ingenious gentleman's performances, than by reciting the words of the *engraver*, in a letter prefixed to the ſaid book, and addreſſed to Mr. *John Bowles*, printſeller, at *Mercer*'s-hall; he ſays, "he never ſaw any pieces "that were wrote with greater command of "hand, than the originals of that book."

Mr. *Nicholas* has two plates likewiſe, in *George Bickham's Penman's Companion*; one of *german text*, and one in *print hand*, dated 1722. When he left *Clapham*, he went ſomewhere abroad; I am informed to *Virginia*; but in what employ I have not been informed, that I remember, only that he died about the year 1744.

NORMAN, (PETER) I do not find that Mr. *Norman* was educated for, or ever followed the employ of a *writing ſchool maſter*;

*ter*; but, at his leiſure time, improved himſelf greatly in that art of calligraphy, eſpecially in *print hand*, which he writ extremely well; in which hand, he has one plate in *George Bickham's Univerſal Penman*; the original is in Mr. *Auſtin*'s hands; which he tells me is better than the engraving. Mr. *Norman* was a clerk, for the ſpace of ten years, to Mr. *Newman*, (in *Bartlet's-buildings, Holborn*) ſecretary to the *ſociety for propagating Chriſtian knowledge in foreign parts*. He departed this life, *Auguſt* the 12th, 1742, aged 35 years.

OLDFIELD, (JOHN) I know but of *one piece*, that this ingenious writing maſter has publiſhed from the rolling preſs, and that is a page in *George Bickham's Univerſal Penman*, upon *Honeſty*. He is not only a good judge of *writing*, but alſo a connoiſſeur in *painting*. I do not know that he ever kept a public *day ſchool*, but has always been a teacher abroad, in private families, and in boarding ſchools, and that with much reputation, for many years. He continues the ſame employ, and lives in *Tufton-ſtreet, Weſtminſter*. I do not underſtand that he deſigns to print any more of his performances in *writing*, for the public view. It is a pity, the

public

world ſhould be deprived of ſo curious, or uſeful improvements, in any *art* or *ſcience*, through a timerous diffidence, or unreaſonable modeſty. He is poſſeſſed of a pretty collection of many *celebrated writers* original performances. Some of which, I occaſionally mention, in this work.

*Paulum ſepultae diſtat inertiae*
*Celata Virtus.* Hor.

*An excellence that hidden lies,*
*May paſs for indolence, in diſguiſe.*

I am informed however, that Mr. *Oldfield* would have publiſhed more ſpecimens of his writing, but that he thought Mr. *Bickham*, did not do him juſtice in that piece, he engraved for him upon *Honeſty*.

OLLYFFE, (THOMAS) this *writing maſter*, and *accountant*, lived at the *Hand and Pen*, in *Fetter-lane*, *London*. His principal excellency lay in writing the *engroſſing* hands, and the *court* and *chancery*. In the year 1713, he publiſhed a copy-book, intitled, *The Practical Penman*, which he dedicates to Mr. *Ralph Snow*, writing maſter, and mathematician, in *little Moorfields*. It con-

tains 23 plates, beſides his picture at the beginning. *Nutting*, ſculpt.

He alſo ſet forth a ſmall copy-book of the *law hands*, in ſingle lines, which ſeems to be principally deſigned for the uſe and imitation of ſchool boys, or young clerks. It was engraved by *John Clark*, and printed in 1721, price 6*d*.

Mr. *Ollyffe* has likewiſe two plates of the engroſſing, and court, and chancery hands, dated 1714, in *George Bickham's Penman's Companion*.

Theſe are all his printed performances, that I have met with, and I cannot aſcertain the time of his death.

PARDIE, (JOHN) this *John Pardie*, publiſhed *an eſſay on the german text, and old-print alphabets*. It only contains four oblong quarto plates, principally deſigned for engravers, painters, *&c.* There are two alphabets of the ſaid letters, with the *geometrical* proportions, which I think are well done. It is without any date; neither is the *engraver*'s name mentioned. The author ſtiles himſelf *writing maſter*, and *mathematician*, and lived when he publiſhed the aboveſaid eſſay, in *Goſwell-ſtreet*, *London*. But removing from thence, he went and kept a boarding ſchool

at

at *High-Barnet*, in *Hertfordſhire*; and for want of further intelligence, there I muſt leave him.

POWELL, (EDWARD) I ſhall ſpeak of this writing maſter, and accountant, not only as a *dexterous penman*, but alſo as *a ſcholar*, very well verſed in claſſical learning. Theſe are qualifications and accompliſhments that are not often united in one, and the ſame perſon. They, whoſe youthful education is employed, in paſſing through the moſt celebrated *Roman*, and *Greek* authors, ſeldom have the opportunity of exerciſing the pen, in ſuch a manner, ſo as to become excellent in *calligraphy*. Boys exerciſes, or themes, in *grammar ſchools*, are uſually hurried and ſcribbled over; by which they naturally fall into a bad hand; and how hardly ſuch *ill habits* are remedied,

*Cum mala per longas invalûere moras,*

all experienced teachers of writing can teſtify.

Mr. *Powell*, was apprentice to *Richard Scoryer*, of *Wandſworth*, in *Surry*; who had a flouriſhing boarding ſchool at *Half-farthing-houſe*, in that town, for many years. To this *Richard Scoryer*, I went to be Latin-uſher,

Anno Dom. 1712, and continued with him in that capacity till he died, which was in 1714. Mr. *Scoryer* was a very correct writer of the *black hands* in particular, but his round hand, and Italian, had a ſtiffneſs in it, which rendered it not ſo agreeable to the eye, and in which he was far exceeded by following maſters. He had alſo a *fertile genius* for the deſigning *knots*, and flouriſhed *pencilled pieces*, which were much more in vogue, in his young time, than they are now; and indeed, though they were ornamental, yet they took up a deal of time in finiſhing of them, and where of little or no ſervice, in the way of *true penmanſhip*. They may be termed the riddles, and rebuſes of *chirography*. They are now therefore deſervedly neglected by the beſt artiſts in writing. However, notwithſtanding his excellency therein, he never employed the *rolling preſs*, in making any of thoſe performances public, except a few pieces for the uſe of his *ſcholars*, whilſt he was living; and what became of them afterwards (of which ſome were very curious) I cannot ſay, though I have made *proper enquiry* after them, where I thought they might have been found. I am afraid they are intirely loſt, or deſtroyed.

After

After Mr. *Scoryer*'s death, Mr. *Powell*, who had married one of his nieces, and had kept a day ſchool for a conſiderable time, near the *Bull and Mouth-Inn*, in St. *Martins le Grand*, came and took poſſeſſion of the boarding ſchool at *Half-farthing-houſe*; with whom I continued about a year, in the ſame employ, that I had under Mr. *Scoryer*.

While I was with theſe two maſters, I made no little improvement in learning to write, at my leiſure hours, the ſeveral hands, that were taught in the ſchool; and not only learned the *practical* part, but alſo gained ſo much *judgment* in the art, as greatly qualified me for the province I have here undertaken in collecting, and making my remarks upon the works of thoſe, who have made them public from the *rolling preſs*; for when I came firſt to *Wandſworth*, I was but a mean ſcribe, having been educated in learning *Latin*, and *Greek*, and *French*, at a private grammar ſchool at *Nottingham*. My maſter's name was *William Thompſon*, a very good teacher of the *claſſics*, and a proficient in *architecture*; he had the chief direction in building *Collins's hoſpital* in that town; and *Marſhal de Tallart* (who with ſeveral other *French officers*, were then there priſoners at large) had a great eſteem for him, on ac-

count of the aſſiſtance he gave him, in laying out his gardens, &c. The *humane temper*, and *regular conduct*, of this my worthy inſtructor, I often gratefully think, had no ſmall influence upon me; and I am glad, I have the opportunity of doing this little piece of juſtice to his *memory*,

*Quem ſemper honoratum habebo.*

And, as I have ſaid thus much concerning my improvement under the aforeſaid maſters, I ſhall juſt mention another, of whom I learnt *Hebrew*. This was one *Knobs*, of *Norwich*; who, though but a clerk of St. *Gregory*'s pariſh, in that city, inſtructed many ſcholars in the claſſics. He had a peculiar art in communicating the knowledge of the rudiments of the three learned languages. Dr. *Samuel*, and Dr. *John Clark*, were both his ſcholars, and if I remember right, went from him directly to the univerſity. Mr. *Knobs* died while I was under his inſtructions, or elſe I ſhould have made a greater progreſs in *Hebrew*.

But to return, Mr. *Powell* never printed any of his pieces of writing, that I know of, but a letter of recommendation in the *round hand*,

*hand*, which is prefixed to *George Shelley's* copy-book of *natural writing*, the ſecond part.

He left *Wandſworth*, ſome time after the unfortunate (to him) *South-Sea year*, as it is uſually termed; when he was unhappily involved in *difficulties*, inſtead of geting poſſeſſion of that *wealth*, which he thought had ſet him free from the *fatigues* of a ſchool. He went therefore, and ſettled at *Reading*, in *Berkſhire*, in his former employ; where he eſtabliſhed a boarding ſchool, and was in a flouriſhing way for a conſiderable time. But meeting here again with ſome new difficulties, he was obliged to quit this place, and removed to *Taunton*, in *Somerſetſhire*; where he kept a boarding ſchool, in conjunction with his ſon *Thomas Powell*, until the day of his death, which I think, was in the year 1735. *Solomon's* axiom, which he had ſeen verified in his days, "that the race is "not to the ſwift, nor the battle to the "ſtrong, nor riches to men of underſtand-"ing and ſkill," was alſo too much verified in this ingenious penman; the literary qualifications that he was maſter of, the induſtry that he uſed, the integrity of his morals, and the agreeable addreſs, with which he treated thoſe, with whom his buſineſs lay; without any of the diſſipating ways of folly or extra-

vagance, might, one would reaſonably think have procured him a wealthy affluence. But time and chance happeneth to ſuch men as well as others. An unhappy *unſteadineſs*, and an attempting what was out of his own proper ſphere, miſled him ſo far, as to lay waſte the acquiſitions, that his ſucceſsful labours, in his province of inſtructing youth, had obtained for him. Mens miſtaking their *talents*, as well as vain ambition, has often proved fatal to them. When I lived with him, and eſpecially ſome time after, his ſchool brought him in near a thouſand pounds a year.

RAYNER, (JOHN) ſince this *writing maſter* firſt gave a ſpecimen of his performances in the art of *calligraphy*, there have great improvements been made therein, by many eminent profeſſors, and practitioners; inſomuch, that I cannot ſee, but that the art is now nearly arrived to its utmoſt *perfection*; eſpecially with regard to its *uſe* and *ſervice* to mankind. Our author publiſhed but one book (that I know of) from the rolling preſs, which is intitled, *Paul's Scholars Copy-Book*; it was firſt printed in 1709, and he lived then at the *Hand and Pen*, in St. *Paul's* church yard. It contains 11 folio plates; amongſt which, there are ſpecimens of the *Greek* and

*Hebrew*

*Hebrew* characters. It is dedicated to the maſter, and wardens, of the *mercer's company*, and the reverend Mr. *John Poſtlethwait*, then maſter of St. *Paul's* ſchool. As it was ſold by *George Bickham*, I ſuppoſe him to have been the engraver. Mr. *Auſtin* has four pages of the original in his poſſeſſion.

There is another later edition of this copy-book, with a ſhort recommendatory preface, by Mr. *Robert More*, dated *March* the 29th, 1716, in which he tells us, that the *Greek* and *Hebrew* plates, had the approbation of Mr. *Poſtlethwait*; but we have now much better ſpecimens (in my opinion) of thoſe *characters* in ſome of our modern copy-books; and yet, I think, there is room for further improvement, in the manner of writing thoſe hands. Beſides, there are ſtill wanting, good engraved ſpecimens of the *Spaniſh*, and *German* Jews *rabbinical characters*, in which the *targums*, or interpretations of the old *Hebrew* ſcriptures are uſually written.

RAVEN, (WILLIAM) it does not appear to me, that this *William Raven* was ever a *writing maſter*, or kept a public ſchool. But ſometime before the year 1678, or there abouts, he printed from the rolling preſs, on one ſide of a ſheet of paper, what is intitled.

*An*

*An exact Copy of the Court Hand*, ſhewing the breaks of every letter, how they ought to begin and end, with the explanation thereof in *ſecretary*, over their heads. Alſo 114 words *abreviated*, and at length, in *ſecretary*, and *court*, ſo eaſily demonſtrated; that a mean capacity may in a ſhort time, attain to the true writing, without the help of a teacher.

Mr. *Raven* was ſcholar to Mr. *George Smith*, who (as the ſaid plate informs us) was the only maſter in the art. It was engraved by *T. Burnford*. I know of nothing elſe, that this *William Raven* made public; nor even where he lived, or died; and I never met with but one copy of the aforeſaid piece, which is in the collection of my very obliging and learned friend, Dr. *Andrew Coltee Ducarel*, in *Doctors Commons*.

RICHARDS, (WILLIAM) Mr. *Richards* is now one of our oldeſt writing maſters, and mathematicians of note and reputation, in the city of *London*. He has kept an academy in *Shadwell pariſh* for many years; under whom (jointly with proper aſſiſtants) a great number of young men has been regularly educated, and qualified, for trade and buſineſs, in almoſt every branch of uſeful literature.

literature. His perſonal knowledge of, and particular acquaintance with, moſt of our celebrated *penmen*, and *engravers*, for 40 years paſt, has rendered him an experienced judge of *calligraphic performances*; and the books, (that I am about to mention) which he has publiſhed for the uſe of *ſchools*, ſhow him to be, without any hyperbole in his encomium, a very induſtrious, judicious, and ingenious practitioner, in the arts of *writing* and *accounts*.

The firſt thing that I meet with, that he publiſhed from the *rolling preſs*, (but in what year that was I cannot ſay) is *Geometrical Conſtructions of the ſeveral Hands uſed in Great Britain*. It is but a ſmall piece of five quarto plates, without any date, or engraver's name.

2. He has one plate of *round hand capitals*, ſhewing how two letters may be ſtruck together in a genteel manner, in *George Bickham's Penman's Companion*. It is dated *January* 1731.

3. He publiſhed in the year, * * * * (for the book has no date) *The Compleat Penman, or Young Clerk's Companion, exemplified in all the various hands, and forms of buſineſs*, extracted from the beſt performances of the moſt eminent maſters. It contains 100 quarto plates, engraved by *George Bickham*, ſenior,

ſenior, and *Edward Thorowgood*, &c. and before it are two leaves of letter preſs work, containing directions for writing. It is a very uſeful book in ſchools; particularly for the forms uſed in merchants counting houſes, the public offices, and courts of judicature.

To the aforeſaid book, Mr. *Richards* has added, and publiſhed two more, much of the ſame ſize, but wholly from the letter preſs; and they are ſometimes connected together in one volume, under the title of, *The Young Penman, and Accountant's Library*, comprehending in ſeven parts, all the branches of a ſcholar's inſtruction, who is deſigned for *mercantile buſineſs*.

Theſe three books, Mr. *Richards* calls parts of *Youth's General Inſtructor*; the firſt part of which, he has likewiſe printed from the *letter preſs*, in a ſmall octavo of about 90 pages. Containing 1. ſome ſerious *reflections* on the peculiar advantages of an *early education*. 2. *The Affectionate Monitor*, being a ſupplement to the former. 3. *The Compendious* Britiſh *Gramarian, or a ſhort Introduction to the* Engliſh *Tongue*.

Laſtly, let me obſerve, that amongſt Mr. *Richards*'s other endeavours, for the promotion and improvement of ſound writing, he has ſet forth the ſeveral forms of the *print hands*

*hands* with greater accuracy, and truer proportion perhaps, than any of our *Engliſh* writing maſters.

RICRAFT, (JOSIAH) it does not appear that this *Joſiah Ricraft* was a writing maſter, or ever was employed in teaching that uſeful art. Yet I am under a ſort of neceſſity to take notice of him in this eſſay, becauſe he publiſhed a book of *alphabets*, from the rolling preſs, in the form of a copy-book, with this title,

*The peculiar Character of the* Oriental *Languages*. He ſtiles himſelf merchant, in *London*. It contains 25 *quarto* plates, and was ſold by *John Hancock*, in *Pope's-head Alley*, but without any date. *Croſs*, ſculpt.

In a ſhort copy of verſes before it, written by *J. Vickers*, and engraved by *William Faithorne*, amongſt others are theſe lines,

* *Of all the guifts of God's moſt ſacred ſpiret,*
*The guift of tongues, being of much precious merit,*
*By which man mainly differs from a beaſt,*
*And all rare knowledge, richly is increaſt,*
*How much to our induſtrious* Ricraft, *then*
*Is due, or his great pains, and uſeful pen,*
*Who thus hath made ſo copious a collection,*
*Of th'* Orient *characters, for fair direction,*

*To*

* Theſe verſes are ſo ſpelled in the original.

*To learn theſe tongues, a work moſt excellent,*
*And of more worth than pearles moſt* Orient;
*For which, with grateful heart, give God the praiſe,*
*And crown brave* Ricraft's *browes with fragrant bayes.*

*J. Vickers*, ſcripſit. *W. Faithorne*, ſculpt.

Under his picture; own hair, a laced band, with a book, and pen in a ſtandiſh, before him.

Notwithſtanding this high encomium upon Mr. *Ricraft*'s work, it is but a very inaccurate performance. Some of his alphabets are merely *fanciful*, being copied from *Cornelius Agripa's Occulta Philoſophia*, to wit, *The Scriptura Coeleſtis*, and *The Scriptura Tranſitus Fluvii*, &c. and others of them are not at all to be depended upon.

*Anthony Wood*, ſpeaking of this *Joſiah Ricraft*, in the ſecond volume of the *Athenæ Oxon.* page 123, ſays, that he writ and publiſhed a book, intitled, *A Survey of* England's *Champions, and Truth's faithful Patriots*, octavo, 1647. That hiſtorian, in his liberal way of treating diſſenters, calls Mr. *Ricraft* a canting, bigotted preſbyterian.

In

In Mr. *Joſeph Ames's Collection of* Engliſh *heads*, there is the following account of a quarto print of this *Joſiah Ricraft*.

*Vera effigies Joſiah Ricraft, Londinenſis Mercatoris, Anno Domini*, 1646. Hair, wiſkers, and peaked beard, at the corner a ſhip ſailing, arms. This print is prefixed to ſome of his books; but it ſeems to have been torn out of that book of his alphabets, that I have in my poſſeſſion. I have, ſince my writing the account above, ſeen that print before his book of alphabets, in the hands of Doctor *Andrew Ducarel*, of *Doctors Commons*; in his before mentioned *copy-book*, it makes me ſuſpect the *excellency* of this.

SEAMER, (JAMES) I can give my reader very little intelligence concerning this *James Seamer*. I cannot ſo much as tell when or where he lived; he publiſhed indeed a copy-book, intitled, *Arts Maſter-Piece*, or *the Pen's Glory*. But I ſee nothing in it that deſerves that pompous title.

*What does he worth a gape ſo large produce?*
*The tra'lling mountain yeilds a ſilly mouſe.*

It contains 14 ſmall plates, which were engraven by himſelf; and is without a date; but I have a memorandum intimating, that it

was

was printed ſome time before the year 1677. It was ſold by *John Keble*, in *Fleet-ſtreet*.

I find likewiſe in the *Adverſaria*, that were communicated to me by my friend *William Oldys*, Eſq; that Mr. *Seamer* publiſhed another copy-book, which he ſays, was *invented, written, and engraven by himſelf*, intitled, *A Compendium of all the uſual Hands, written in* England, *performed*, (he ſays) *according to the genuine freedom, and natural tendency of the pen.* But as I have never ſeen this *Compendium*, I can ſay nothing of its merit; only as I obſerve, *great cry and little wool*, (as the proverb ſays.)

*N. B.* A little time before this article relating to *J. Seamer*, went to the preſs, I met with the abovementioned copy-book. It contains 24 plates, in a ſmall oblong folio, with ſome *inſtructions*, in two or three leaves of letter preſs work, at the latter end, how to write the various hands he has given *examples* of in his book, *&c.* But after all, I find no reaſon to alter my *ſentiments* concerning it, as I have expreſſed them above.

SEDDON, (John) this very curious and ingenious *maſter of the quill*, was born Anno Dom. 1644, but in what place, and of what parents I cannot inform myſelf. I think

think I may venture to ſay, he exceeds all our *Engliſh* penmen in a fruitful fancy, and ſurprizing invention, in the ornamental parts of his writing. The *neatneſs* that appears in his amazing variety of *flouriſhed figures*, has a pleaſing effect upon the eye; and though they are not *eſſentials* of a good ſcribe, yet being the graceful efforts of a *natural genius*, they have their merit.

Mr. *Seddon*, though I cannot trace out the ſteps of his education, became maſter of Sir *John Johnſon*'s free writing ſchool, in *Prieſt's-court*, *Foſter-lane*, *Cheapſide*; and when he died, was ſucceeded therein by Mr. *Charles Snell*.

The firſt of this author's performances from the *rolling preſs*, that I have met with, is a little copy-book, intitled, *The Ingenious Youth's Companion*, in 15 ſmall plates. *J. Sturt*, ſculpt. It contains an alphabet of two-line copies, in a ſmall round hand, with great variety of flouriſhes, which he ſays, were performed *à la volée*. He dedicates it to whom he ſtiles his ſingular good friend, and quondam ſcholar, Mr. *Thomas Read*, clerk of St. *Giles*'s in the fields. Sold by *John Stuart*, at the *Three Bibles, and Ink Bottles*, on *London Bridge*.

In 1695, he publiſhed his *Penman's Paradice*, and like a delightful flowry garden he deſigned it. It was engraved by *John Sturt*, and contains 34 oblong folio plates, beſides his picture at the beginning. There is a great variety of fanciful ornaments, and flouriſhes in it, for which he had a happy and *peculiar genius*.

There is in the ſecond plate of this book, a grateful dedication, to the moſt eminent and excellent penman *Major John Ayres*, in St. *Paul's* church yard; and his ever loving friend, a moſt accurate and able writing maſter, Mr. *Richard Alleine*, in St. *Thomas Apoſtles*. There is a *fame* drawn in flouriſhes, with a *pen* in one hand, and a *trumpet* in the other; and in the two wings are the names *Ayres*, and *Alleine*. Under his picture, at the beginning, is this diſtitch,

*When you behold this face, you look upon,*
*The great* Materot, *and* Velde, *all in one.*

This celebrated artiſt died the 12th of *April*, 1700, in the 56th year of his age; and the following *epitaph* was made upon him, by a brother of the quill, Mr. *John Sinclare*, in *London*,

*Princes*

*Princes by birth, and politics, bear ſway,*
*But here lies one of more command than they;*
*For they by ſteady councils rule a land,*
*But this is he, cou'd men, birds, beaſts com-*
*mand,*
*Ev'n by the gentle motion of his hand.*
*Then penmen weep, your mighty loſs deplore,*
*Since the great* Seddon, *can command no more.*

SHELLEY, (GEORGE) this is one of the celebrated *worthies*, who have made a ſhining figure in the common-weal of *Engliſh calligraphy*. In this number Mr. *George Bickham* particularly places, in his copy-book, intitled, *The Penman's Companion*, publiſhed in 1732. Meſſieurs *Snell*, *Shelley*, *More*, *Snow*, *Ollyffe*, and *Clark*; to whom he might have juſtly added ſeveral others, if his page adorned with *fame* and *laurels*, coul have held them.

Mr. *Shelley* was born about the year 1666, and I ſuppoſe, of obſcure parents, becauſe he was brought up in *Chriſt's Hoſpital*; and though this was his *low* beginning, yet his ingenuity and application, raiſed him to be one of the *greateſt* amongſt the practitioners in writing; and under the humble *blue coat*, he laid the foundation of his calligraphic excellency, and real laſting fame. For in year

* * * *, he was elected to be *writing maſter* to the aforeſaid *hoſpital*, which place he held for the ſpace of twenty years or more.

The firſt book that I have met with, that came from the rolling preſs, in which Mr. *Shelley* had any concern, is intitled, *The Penman's Magazine*, which came out in 1705. It is adorned with about a hundred open figures and fancies, after *John Seddon*'s originals. It was publiſhed by *Thomas Read*, clerk of St. *Giles*'s in the fields, who had been ſcholar to *John Seddon*; who on his death bed, bequeathed his calligraphic remains to the ſaid *Thomas Read*. It contains 32 folio plates, engraved by *Joſeph Nutting*. There is alſo added to it, a dedication on a whole ſheet plate to Madam *Ann*, and *Dorothy Sharpe*, the daughters of the *Arch-biſhop of Canterbury*, by the aforeſaid *Thomas Read*, who had the honour of inſtructing thoſe young ladies in writing.

To this copy-book, is likewiſe prefixed, a little poem, in letter preſs work, in commendation of the performance, by *N. Tate*, poet-laureat to *Queen Ann*; and in the laſt plate is an epitaph on Mr. *John Seddon*, by *John Sinclare*, penman in *London*; which ſee in the foregoing article concerning *John Seddon*.

Anno

Anno Dom. 1708, Mr. *Shelley* publiſhed his *Natural Writing*, the firſt part. It was engraved by *George Bickham*. He dedicates it to the governour, (Sir *Gilbert Heathcote*, Knt.) and the directors of the Bank of *England*; where he tells them, " that the greateſt " maſters of his profeſſion, had allowed it to " be the beſt piece of penmanſhip yet pub- " liſhed." Mr. *Shelley* lived then at the *Hand and Pen*, in *Warwick-lane*. It contains 26 long folio plates. There are ſeveral pieces of good and ſound writing in it, but yet excelled in the *genteel freedom*, by later performers.

In 1714, he publiſhed his ſecond part of *Natural Writing*, engraved by *George Bickham*. Mr. *Shelley* was then writing maſter to *Chirſt's-hoſpital*. Beſides his effigies in the front of the book, there are 34 long folio plates, containing great variety of the different hands in uſe in *Great-Britain*, moſt of which are performed in a maſterly manner. In page 16 there is a grateful letter addreſſed to Mr. *John Smith*, penman in *London*, by whom he had been chiefly inſtructed in *writing*, &c. this letter is dated *October* the 30th, 1712, by which it appears, his ſaid maſter was then alive. There is likewiſe prefixed to the plates, *an eſſay* in letter preſs work, *on the origin, uſe, and improvements of the art of writing*;

by *Robert More*, writing maſter, who lived then at the *Golden Pen*, in *Caſtle-ſtreet*, near the *Queen's Mews*. This *eſſay* is well worth the reading. Mr. *More* printed it again with ſeven copper plates of his own, in 1716. Next to this eſſay, is Mr. *Shelley*'s preface; by which it appears, that a ſpirit of *envy* and *detraction* had begun to ſhow itſelf amongſt the principal penman of that time, in and about *London*; but our author concludes, with remarkable prudence, and good nature; that as he never cared for any *praiſes*, which he did not *deſerve*; ſo he would not be troubled at any *malicious* defamation.

Our author alſo publiſhed an *Alphabet Book*, in all the hands, with variety of capital and ſmall letters. Price 2*s*. but I cannot aſcertain the date.

Anno Dom. , he publiſhed *A Striking Copy-Book*, intitled, *Penna Volans*; done after the *Engliſh*, *French*, and *Dutch* way. It is without a date, but contains 15 long folio plates; and if performed as mentioned in his preface, they are worthy of imitation. It is dedicated to Mr. *Peter Monger*, and Mr. *John Cartlitch*, from whom he had received favours in teaching their ſons.

Our author has alſo *ſeven plates* of round hand, Italian, and print, dated 1712, in

*George*

*George Bickham's Penman's Companion*,, and theſe are all the performances that I have met with, that he publiſhed from the *rolling preſs*; for I do not find, that he did any thing of that ſort in his latter years. Wearied perhaps with a long courſe, in *a toilſome employ*, he might think it requiſite to give himſelf a little indulgence. Nevertheleſs, in the year 17**, he gave the public, from the *letter preſs*, an alphabetical collection, in octavo, of divine, moral, and hiſtorical ſentences, in *proſe* and *verſe*, for the uſe of writing ſchools, which has been ſo well received, that it has paſſed ſeveral editions. All writing ſchool-maſters muſt acknowledge the utility of ſuch a book; but Mr. *Shelley*'s plan is capable of great improvements.

I cannot give any juſt and particular account of the laſt days, death, and interment, of this able penman; but have been informed that he died in low circumſtances, about the year 1736, aged about ſeventy. He was ſucceeded as writing maſter to *Chriſt's-hoſpital*, by one *Benjamin Durnford*, who never publiſhed any thing, (that I have heard of) from the rolling preſs, and died in the year 1741.

SHORTLAND, (JOHN) this writing maſter is ſtill living (1760.) and is

maſter of a ſchool in St. *Ann*'s-*lane*, within *Alderſgate*; which ſchool he has kept for above theſe 14 years laſt paſt. He is about fifty ſix years of age. There is one page of his writing in *George Bickham's Univerſal Penman*, containing a ſpecimen of his round hand, and Italian.

In the year 1753, Mr. *Shortland*, publiſhed from the letter preſs, *An Introduction to* Italian *Book-keeping, by double Entry, of Debtor and Creditor*; conſiſting of a waſte-book, journal, leidger, and caſh-book; to which is added, an account of *foreign exchanges*. It appears to be a well methodized, and uſeful book, for ſuch as want to be initiated in *merchants accounts*. The book is a thin quarto.

Our author was educated under Mr. *John Cheſter*, maſter of *Queenhithe-ward* ſchool; when he left that ſchool, he went to be an aſſiſtant in *Billingſgate-ward* ſchool; and after ſome time became *maſter* thereof, which he kept for about the ſpace of ten years; from thence he removed to St. *Ethelburga*'s ſchool, within *Biſhopſgate*, where he reſided between five and ſix years; ſo that he has had a long experience, not without ſome conſiderable ſucceſs, in teaching youth the neceſſary qualifications of writing, and accounts. The heads of this article I received from himſelf,

by

by the hands of my obliging friend Mr. *Auſtin*.

SMITH, (EDWARD M. A.) this ſchool maſter who gives himſelf the *title* of M. A. (by which however I am not certain what he means) publiſhed, *The Myſteries of the Pen in fifteen Hands unfolded*, or *the undeniable Rules, and Truths of the Pen, to be obſerved, in all the Hands of* England. It contains 13 long narrow folios, and conſiſts moſtly in rules for the *geometrical proportion* of letters, in the ſaid ſeveral hands; but the ſpecimens are but mean; ſo that I ſuppoſe his *rules* were never much obſerved, nor obtained any eſteem amongſt *judicious writing maſters*. *J. Nutting*, ſculpt. There is no date to that copy, that I examined; but as *Nutting* the engraver died Anno Dom. ****, It muſt have been publiſhed before that year; how long before it is in vain to gueſs. It was ſold by *James Knapton*, in St. *Paul's church yard*; and by the author, who then lived in *Bell-court*, between *Petty France*, and *Old Bedlam*, in *Moorfields*, where he kept ſchool, and taught to write, engrave, paint, and draw, with pen and pencil. There is a poſtſcript added to the book, in letter preſs work, containing

containing neceſſary directions, both in *Engliſh* and *French*, for writing all hands.

SNELL, (CHARLES) the *chirographic labours* of this able and elegant penman, have received a general applauſe, not only from the *public*, but alſo from the *judicious*, amongſt thoſe of his own profeſſion. I ſhall therefore in juſtice to his merits, as a fine writer, and accurate accountant, give as full an account of him, and his works, as I can, at this diſtance of time from his death; being kindly aſſiſted in ſome particulars by Mr. *Joſeph Champion*, who had been his ſcholar, and apprentice.

Mr. *Charles Snell*, of *London*, was born Anno Dom. 1670, and educated in *Chriſt's-hoſpital*, being one of thoſe few, who reflect honour on the *blue coat*. He was put apprentice to ſome writing maſter of no great note; Mr. *Champion* ſuppoſes Mr. *Topham*; but Mr. *Auſtin* ſays, he was informed, to Mr. *Brooks*, a writing maſter in *Alderſgate-ſtreet*; but it was a ſtrong genius, and a conſtant induſtry, and copying after the engraved works of *Barbedor*, that produced that correctneſs, and beauty, which are ſo conſpicuous in his *copy-books*. He kept ſchool in divers parts of *London*, as *Bridewel per Sink*, *Fleet-ſtreet*, *Ludgate-hill*, &c. and laſtly ſucceeded

ceeded Mr. *John Seddon*, in Sir *John Johnſon's* free writing ſchool, in *Prieſt's-court*, *Foſter-lane*, *Cheapſide*, which he ſupported with credit upwards of thirty-ſix years.

The firſt book, that he publiſhed from the rolling preſs, was in 1693, intitled, *The Penman's Treaſury opened*; being then twenty-three years of age. *William Elder*, ſculpſit. It contains 26 folio plates, beſides his picture in the front; and was, as he himſelf affirms, the firſt publiſhed in *England, done by command of hand.* It is true indeed, he was one of our firſt *Engliſh* penmen, who practiſed the art of writing, in an abſolute free, bold, and neat manner, on the revival of the uſeful elegance of the quill. Yet I have been informed, that there were jealous heart burnings, if not bickerings, between him and *Coll. Ayres*, another of our great reformers in the writing common-weal, both eminent men in their way; yet, like our moſt celebrated poets, *Pope* and *Addiſon*; or to carry the compariſon ſtill higher, like *Cæſar*, and *Pompey*; one could bear no ſuperior, and the other no equal.

There is in ſome copies of the aforeſaid book, a little poem prefixed, in commendation of the art of writing, as well as of the author's performance, by Dr. *Joſhua Barnes*, of

of *Emanuel College, Cambridge*, dated *April* the 23d, 1694. In this poem, Dr. *Barnes*, appears ſomewhat ſingular in his opinion, amongſt our modern authors, in aſcribing the art of writing as a divine gift to *Adam*, in this ſtanza,

*No, no, the gift of a commanding pen,*
*Was firſt by* God, *to firſt born* Adam *giv'n;*
*From him to* Seth *it came, the beſt of men,*
*And juſtly; ſince the richeſt gift of heav'n.*

In 1712, Mr. *Snell* publiſhed his *Art of Writing, in Theory and Practice; George Bickham*, ſculpt. It contains 28 plates, in a long folio, beſides his picture at the beginning. In a copy of verſes, by Mr. *Peter Motteux*, prefixed to this book, are the following harmonious, and beautiful lines,

*How juſtly bold, in* Snell's *improving hand,*
*The pen, at once joins freedom with command!*
*With ſoftneſs ſtrong, with ornaments not vain,*
*Looſe with proportion, and with neatneſs plain;*
*Not ſwell'd, not full, compleat in ev'ry part,*
*And artful moſt, when not affecting art.*

In letters to the author, prefixed to the ſame book, from *John Sinclare, Thomas Ollyffe, Ralph*

*Ralph Snow*, there are ſome ſatyrical ſtrokes upon *George Shelley*, as if he had arrogated too much to himſelf, in his book *Of Natural Writing*. They find great fault, (and I think very juſtly) with pencilled knots, and ſprigged letters, as not to be admitted as any part of uſeful penmanſhip. Theſe reflections, however, created ill blood, and even an open difference amongſt ſeveral of the ſuperior artiſts in writing, of thoſe times. *Robert More*, and *George Shelley*, ſeem in that controverſy, to have been men of the *calmeſt temper*, in the different parties. This book was publiſhed, when our author was maſter of Sir *John Johnſon*'s free writing ſchool, in *Foſter-lane*. It was printed for *Henry Overton*, at the *White-horſe*, without *Newgate*.

In 1714, Mr. *Snell* publiſhed his copy-book, intitled, *Standard Rules*; exhibited in ſix plates, beſides the letter preſs work, in which the rules are demonſtrated. This book proved a bone of contention, and occaſioned a terrible quarrel, between our author, and Mr. *John Clark*, writing maſter and accountant, in *Warwick-lane*. This quarrel about ſtandard rules ran ſo high between them, that they could ſcarce forbear ſcurrilous language therein, and a treatment of each other, unbecoming *gentlemen*. Both

ſides,

ſides, in this diſpute, had their abettors; and to ſay, which had the moſt truth, and reaſon, *non noſtrum eſt tantas componere lites*; perhaps both parties might be too fond of their own *ſchemes*. The beſt way, I think, would have been, to have only offered their different ſchemes, and ſentiments thereon, and explications thereof to the world, and left them to people, to chuſe which they liked beſt. Who now a-days take thoſe *ſtandard rules*, either one, or the other, for their *guide* in writing?

Our author alſo printed the *law alphabets*, viz. of the *court* and *chancery hands*, in one large ſheet; but I cannot aſcertain the date, nor ſay by whom it was engraved. He has likewiſe four plates, dated 1711, very well executed, in *George Bickham's Penman's Companion*.

Hitherto I have been giving an account of the ſpecimens of writing, that Mr. *Snell* publiſhed from the *rolling preſs*; but as he was no leſs eminent in his knowledge of the uſe of *figures*, I ſhall here give a catalogue of his books, that he publiſhed from the *letter preſs*;

1. *The Tradeſman's Director*; or a ſhort and eaſy Method of keeping his Books of Accounts. A quarto of 11 leaves, 1697.

2. *An*

2. *An Examination for young Accomptants.* A quarto of 10 leaves, no date.

3. *Merchant's Accompts*, in the true *Italian* Method, in octavo, 1701.

4. *A Guide to Book-keepers*, according to the *Italian*, folio, 16 pages, 1709.

5. *Book-keeping*, in a Method proper to be obſerved by *Super-cargoes* and *Factors*, folio, 12 pages, 1709.

6. *The Merchant's Counting-Houſe*, or Waſte-Book Inſtances, folio 11 leaves, 1718.

7. *The Elements of* Italian *Book-keeping*, put into verſe, without a date, but ſold by *John Lever*, in the *Poultry*. It contains 32 pages in octavo.

8. *Book-keeping for landed Men, and Stewards*, folio. *N. B.* This laſt I have not ſeen, but am obliged to Mr. *J. Champion*, for the notice of it.

To conclude, this laborious and celebrated writing maſter, and accurate arithmetician, died at his dwelling houſe in *Sermon-lane*, *Doctors Commons*, Anno Dom. 1733, and lies buried in the body of St. *Gregory*'s church, in *Old Fiſh-ſtreet*, but without either monument, ſtone, or inſcription over his grave, neither indeed does he want any; for his *works* will be a laſting memorial of his abilities in his *profeſſion*. However, inſtead of a *formal epitaph*,

*epitaph*, I ſhall preſent the reader with the following lines, compoſed in his praiſe, by Mr. *Sinclare*.

*Accept, dear ſhade! what juſtice makes me do,*
*And your moſt curious hand compell'd me to;*
*Geat* Velde's *pen, immortaliz'd his name,*
*And* Mat'rot's *ſtretch'd the blowing cheeks of fame.*
*Bold* Barbedor, *in freedom did excel,*
*But this laſt worthy was reviv'd in* Snell;
*And* Europe *now, ſtrikes to the* Britiſh *hand,*
*For juſtneſs, neatneſs, freedom, and command;*
*Yet we're divided, which in thee to boaſt,*
*Whether the penman, or accountant moſt.*

SNOW, (RALPH) the *biographical* writer, frequently finds himſelf cramped in his narrative for want of *materials*. Some ſubjects indeed admit of the vigorous ſallies of *imagination*, and delightful embelliſhments of *fancy*; but ſtrict *truth*, and *real facts*, are the narrow limits, that are preſcribed to the juſt and impartial hiſtorian. Confining myſelf therefore within thoſe *limits*, it cannot be thought, but that ſeveral of my articles muſt be very ſcanty and jejune. In ſuch caſes, I ſatisfy myſelf, (and I hope my reader too) by obſerving an admonition in *Quintilian*, in theſe

theſe words. *Ubicunq ingenio non eſt locus, curae teſtimonium meruiſſe contentus ſum.* I am therefore obliged to be more *conciſe* than I would have been, in this my account of *Major Ralph Snow*, who has deſerved ſo well of all the proficients in *mathematical* and *calligraphical* learning. I am informed by Mr. *Coles*, a writing maſter in *Bow church yard*, (whoſe father was ſchool-fellow with Mr. *Snow*,) that he was a ſcholar, (if not apprentice) to Mr. *Naſh*, a ſchool-maſter, in *Bridgewater-gardens*, near *Barbican*. Mr. *Snow* kept a flouriſhing ſchool for many years, on the paved ſtones, oppoſite to the middle walk in *Moorfields*; but when he went firſt to ſettle there I cannot ſay. The firſt thing that I meet with, that he publiſhed from the *rolling preſs*, is one page of round hand, in *George Bickham's Penman's Companion*, publiſhed in 1713. He alſo publiſhed, but without any dates, two little books, one containing examples of *round hand*; and the other of *round text*, in an eaſy free manner; they were printed for Mr. *Bowles*, print-ſeller, in *Cornhill*. One is called, *Youth's Introduction to Writing*; and the other, *Youth's beſt Companion in Writing*. They are but ſmall things, containing only ſets of ſingle copies.

*George Bickham*, in his valuable book, intitled, *Penmanſhip in its utmoſt Beauty*, ſays, " Mr. *Snow* was the firſt, who happily introduced (amongſt us) the *Dutch* command of hand; which, by his recommendation, and experimental uſe, became afterwards the common practice of the beſt maſters."

*Zachary Chambers*, Eſq; who was *Major Snow*'s pupil, informs me, " that in the reign of *King George* I. Mr. *Snow* was entruſted with a majority in one of the regiments of the *city militia*; and was a zealous aſſertor, (in the troubleſome times of *Queen Ann*) of the right of ſucceſſion of the preſent *royal family*. He had two ſons, who both died, before they came to make that figure in life, that their *genius* and *abilities* (eſpecially the elder) gave great hopes of. He had alſo two daughters, one married to Mr. *Lewis*, a very ſucceſsful teacher of writing, and accounts; now, and for ſome years paſt, retired from buſineſs, and enjoying the happineſs of a country life, as the reward of his induſtry; his younger daughter is likewiſe married to Mr. * * *, and is ſtill living."

Here I am obliged to cloſe my narrative of this *curious penman*, only acquainting my reader,

der, that he died Anno Dom. 1744. about the 74th year of his age.

STORY, (PETER) I have been informed, that this *Peter Story*, was reckoned a fine penman in his time, and that he was co-eval with *Coll. Ayres*. But I have not yet met with any of his works, (that I am ſure are his) from the *rolling preſs*. There is indeed a copy-book, intitled, *Fair Writing of ſeveral hands in uſe, publiſhed by* P. S. but whether thoſe two letters ſtand for *Peter Story* or not, is a query, which I cannot anſwer. However, that copy-book is advertiſed in that manner, before *J. Johnſon*'s copy-book, printed 1669, and ſold by *P. Stent*, at the *White-horſe*, in *Giltſpur-ſtreet*, without *Newgate*.

TREADWAY, (TIMOTHY) I can ſay but little concerning this young *tiro*, in the art of writing. He lived with his father, who kept a ſchool in *Rotherhithe*. He has one page in *George Bickham*'s *Univerſal Penman*; being the form of a *bill of lading*, in a neat running hand, dated *May* the 30th, 1739. And this is all of his *printed* performances, that I have met with; and probably all that ever he did print. I am informed, he has been *dead* for ſome time paſt, but

cannot ſpecify the preciſe time of his death, nor his age, nor where buried.

VAUX, (SAMUEL) this ingenious writing maſter, attended Mr. *Weſton*'s academy in *Greenwich*, in that capacity for ſome time; and when he quitted that place, he ſet up an academy for himſelf, in *London-ſtreet*, in the aforeſaid town; but I preſume he did not keep it long, though I cannot ſay juſtly how long, for he died Anno Dom. 1739, in the 35th or 36th year of his age.

When he ſet up his boarding ſchool, or academy in *London-ſtreet*, he publiſhed an advertiſement in a large half ſheet, ſetting forth, that young gentlemen were there qualified for merchants counting houſes, attornies clerks, and the public offices; alſo inſtructed in *Latin*, *Greek*, and *French*, and in various branches of the *mathematics*, &c. by himſelf, and proper maſters. This piece was engraved from his own writing, by Mr. *George Bickham*; it is handſomely diſpoſed, and a very good piece of penmanſhip.

He alſo writ five pages in various hands, which are inſerted in Mr. *Bickham's Univerſal Penman*; that in page 29, conſiſts of two little *copies* of verſes, which are (in my opinion) very prettily adapted, (whoever was the

the author thereof,) and therefore I ſhall give them a place here.

*To young Gentlemen.*

*You* Britiſh *youths! our age's hope, and care,*
*You whom the next may poliſh, or impair;*
*Learn by the pen, thoſe talents to inſure,*
*That fix your fortune, and from want ſecure;*
*You with a daſh in time may drain a mine,*
*And deal the fate of empires in a line;*
*For eaſe and wealth, for honour and delight,*
*Your hand's your warrant, if you well can write;*
*True eaſe in writing comes from art, not chance,*
*As they move eaſieſt, who have learn'd to dance.*

*To young Ladies.*

*You ſpringing fair! whom gentle minds incline,*
*To all that's curious, innocent and fine!*
*With admiration, in your works we read,*
*The various textures of the twining thread;*
*Then let the fingers, whoſe unrivall'd ſkill,*
*Exalts the needle, grace the noble quill;*
*An artleſs ſcrawl the bluſhing ſcribler ſhames,*
*All ſhou'd be fair that beauteous woman frames;*
*Strive to excel, with eaſe the pen will move,*
*And pretty lines add charms to infant love.*

WATSON, (THOMAS) this writing maſter lived at *Newport-pagnel*, in *Buckinghamſhire*, but, for want of materials, my account of him will be very ſhort. I indeed know nothing more of him, but that he publiſhed a *copy-book*, containing a whole alphabet of *gigantic capital* letters of a peculiar make, and fancy; but of no real uſe in the way of *penmanſhip*; like the giants in *Guildhall*, they ſeem reared up only to be gazed at. The book conſiſts of 24 folio plates, engraved by *William Elder*. It was printed for *N. Ponder*, at the *Peacock*, in the *Poultry*, but has no date. As *William Elder* engraved ſeveral things about fourſcore years ago, I am apt to think, this book of Mr. *Watſon's*, was publiſhed, ſometime before the year *eighty*, in the laſt century.

WEBSTER, (WILLIAM) this writing maſter and accountant, is better known by his letter preſs labours, than by what he publiſhed from the rolling preſs; for I have met but with *one ſpecimen* of his performance, in the writing way; and that is a page of round hand, in Mr. *George Bickham's Penman's Companion*, which is dated 1730. He kept a ſchool in *Caſtle-ſtreet*, near *Leiceſter-*

*Leiceſter-fields*; but I cannot ſay where he was born, nor under whom he received his *education* to fit him for the employment in which he acquitted himſelf with great reputation.

In 1719, he publiſhed his *Eſſay on Book-keeping; according to the true* Italian *Method of Debtor and Creditor, by double Entry.* It is but a ſmall octavo book of about a hundred pages, but *judiciouſly* compoſed for the ſervice it is intended. It is dedicated to Sir *Charles Peers*, one of the commiſſioners of his Majeſties cuſtoms. The public has deſervedly given it a kind reception; for the *twelfth edition* of it lies before me, which was printed in 1755. At the end of this tract, there is *an attempt towards rendering the education of Youth more eaſy, and effectual*; which is well worth the reading both of *parents*, who would have their children properly and prudently educated, and of ſuch *maſters* as are intruſted in that great and important care.

Mr. *Webſter*, alſo publiſhed from the letter preſs, *A Compendious Courſe of practical Mathematics, in* 3 *volumes octavo*, but I cannot ſay when it was *firſt* made public, nor what *ſucceſs* it has had in the world; neither do I know of any other work, that is printed under his name. I am informed, that he died 1744, aged about *ſixty* years.

WESTON, (THOMAS) this *Thomas Weſton*, if I am not miſtaken, was ſecretary to the Right Honourable the Lord Viſcount *Mordaunt*; to whom *Edward Cocker* dedicates one of his copy-books, intitled, *The London Writing Maſter*. Anno Dom. 1682, he ſet forth a book, for the uſe of *tiros*, in the art of fair writing, called *Ancilla Calligraphiæ*, which was engraved by *William Elder*, and *John Sturt*. It contains 26 plates, beſides his picture at the beginning. Mr. *Weſton* ſtiles himſelf *Gent*. And in his preface, he tells us, that he was neither *maſter*, nor *profeſſor of writing*; what he did that way, he ſays, was for his private *divertiſement*, and *to pleaſe ſome particular friends*. There is a *petition* in it addreſſed to *King Charles* II, requeſting, that he would permit him to publiſh his work; and likewiſe a *dedication* of it in *Latin*, to *Prince* Rupert, *Count Palatine of the* Rhine, *&c*. And after all this *grand parade*, ſome may be ready to aſk, what follows? I am almoſt aſhamed to anſwer, *parturiunt montes*, the mountain heaves indeed, as if it were in labour, but nothing is brought forth equal to ſuch an *out-cry*; ſchool-boys now-a-days would deride his performances. However, there is, in the laſt leaf of his *Ancilla*, a panegyric

negyric (as he calls it) on the art of fair writing; which I here tranſcribe, not ſo much for the excellency of the poetry, as for ſome hints, that lead to the *various uſes* of penmanſhip.

I.

Fair writing *is a curious art,*
*Which we do not* mechanic *call,*
*Nor may we term it* liberal,
*Yet ſuch as doth them* both *to men impart;*
*Both do from thence beginning take,*
*Both do thereby their progreſs make.*

II.

*Writing we do no* ſcience *find,*
*And yet thereof we truly ſay,*
*'Tis to all ſciences the way,*
*From thence comes illuſtration to the mind;*
*Invented to delight the eyes,*
*And diſpenſe hidden myſteries.*

III.

*Writing, the* muſes regiſter,
*Time's doctrine downwards do's convey,*
*And nations hiſtory diſplay,*
*The memory's chief* ſtorehouſe *do's aſſiſt her,*
*To cultivate each faculty,*
*And perfect ingenuity.*

IV.

IV.

*This art to man hath* God *made known,*
*This art have wiſe men much deſir'd,*
*To this tho'* many *have aſpir'd,*
*Yet* few *have made it perfectly their own,*
*'Tis th' ornament of providence.*
*And of humane intelligence.*

V.

*'Tis writing doth facilitate*
Commerce, *and all ſociety,*
*Is joined and made ſtrong thereby,*
*Friends abſent, hereby do communicate,*
*Each ſecret thought, and ſentiment,*
*Each private purpoſe, and intent.*

VI.

*This art gives* fame *celebrity,*
*To* juſtice, *ſplendor, and renown,*
*To* virtue, *glory as it's crown,*
*The ligament of civil policy;*
*Which covers ſecrets as with night,*
*And works of darkneſs brings to light.*

WESTON, (THOMAS) of *Greenwich*; this *writing maſter*, kept an academy in

in *Greenwich*, and in the year 1752, publiſhed a copy-book for the uſe of the young gentlemen that were educated at his ſchool. Some part of it, as appears from the dates therein, was written as early as the year 1725, *George Bickham, ſculpt.* It contains 31 pages, three of them in the *Italian hand*, were written by Mr. *Auſtin*, at the deſire of Mr. *George Bickham*, who ſaid, that the printſeller who had purchaſed the plates, wanted ſome *Italian* in the book, to make it ſell the better.

And here let me obſerve by the way, that in my opinion, Mr. *Auſtin*'s method of writing *Italian*, in a natural, free, open, and tender manner, is a conſiderable improvement upon what our other *writing maſters* have done before him; and therefore worthy to be imitated, by ſuch penmen as would excel therein; particularly by thoſe, whoſe buſineſs it is to inſtruct *young ladies* in writing that hand.

Five of the pages at the latter end of the aforeſaid book, exhibit ſpecimens of the *Greek*, and *Hebrew* characters; with an alphabet of each language, for *copies* to write by, which are very well executed. It was printed for *Fenwick Bull*, printſeller, in *Ludgate*.

Mr.

Mr. *Weſton* died Anno Dom. ****, but where he was buried, and with what monument, or ſepulchral inſcription, I cannot ſay.

WHILTON, (BRIGHT) this is one of our *writing maſters*, of whom I can ſay but little, for want of information in many particulars. I ſhould be very glad to do *juſtice* to the merits, and memory of the deſerving, if I could by any means come at certain memoirs, that are neceſſary for ſuch a narrative; none but thoſe, who have been engaged in a work of this nature, can eaſily imagine the *pains* and *care*, that I have taken, and the *enquiries* that I have made, in compiling the articles contained under this alphabet of names; and yet ſome of them are far from giving me ſatisfaction. But I hope my readers will grant me ſome indulgence, if they conſider,

*Avia peragro loca nullius ante trita pede.*
Lucret.

*That I, with careful ſteps, explore*
*New paths, that ne'er were trod before.*

Mr. *Whilton* lived in *Fenchurch-ſtreet*, *London*, and I know of nothing that he publiſhed from the *rolling preſs*, but a large half-ſheet

ſheet *ſchool-bill*, or *advertiſement*, ſetting forth where he lived, and what was taught at his *ſchool*, by himſelf, and other proper maſters. *George Bickham*, ſculpt. And four pages in Mr. *George Bickham's Univerſal Penman*, in various hands; one of which, as appears by the date therein, was written ſo long ago as the year 1735. He *died* Anno Dom. 1757, aged 51 years.

WIGAN, (ELEAZAR) I have been informed, that Mr. *Wigan*, had not only the appearance of a *gentleman* in his conduct, and behaviour, but that he was alſo a *general ſcholar*. Theſe qualifications doubtleſs rendered him reſpectable to his friends, and acquaintance in general; ſo that what Mr. *Cocker* ſays of him, in a copy of verſes prefixed to his book, intitled, *Morals*, or *the Muſe's Spring Garden*, ought not to be looked upon as a meer compliment, *viz.*

*To you, you rare commander of the quill,*
*Whoſe wit, and worth, deep learning and high ſkill,*
*Speak you the honour of* Great Tower-Hill.

I can ſay nothing of his parentage, birth, or education; and I know but of one *copy-book*,

*book*, that he publiſhed from the rolling preſs, intitled, *Practical Arithmetic*; wherein the titles, and principal rules, for common arithmetic, are exhibited, and adorned with flouriſhes by command of hand. It contains 30 folio plates, and was engraved by *J. Sturt*, who, I believe, was the beſt engraver of *writing* in *England* at that time; but was excelled afterwards by his apprentice, the celebrated Mr. *George Bickham*.

The aforeſaid book has Mr. *Wigan*'s picture at the beginning of the book, with this motto at the top, *penna vetat mori*; and this inſcription underneath it, *Eleazar Wigan, writing maſter*, at the *Hand* and *Pen*, on *great Tower-hill, London*, 1695. It is dedicated to the reverend Mr. *Samuel Hoadly*, maſter of a boarding ſchool in *Hackney*, who had the education of Mr. *Wigan*'s too ſons. The performance was not bad for the time; but there are great improvements made in writing ſince; his *figures* in particular have a faintneſs, which would by no means be approved of now. Gentlemen in the *public offices*, and *merchants*, find it much to their advantage, to have the *figures* in their books of accounts, to be made bold and ſtrong. Such figures are not only more laſting than ſmall ones, but are alſo a means of preventing many miſtakes in buſineſs.

WILLIAMS, (CALEB) I am dragged into this article, by the obligation that I laid myſelf under, at the beginning of this work, of giving an account of all, who have publiſhed *copy-books* from the rolling preſs in *England*, of whom I could gain any intelligence. I am not certain, that this *Caleb Williams* was a writing maſter, or taught others that art in the ſchool way, either at home or abroad; neither can I ſay when, or where he lived. However, I have in my collection, a ſmall round hand *copy-book* of his ſetting forth, intitled, *Nuncius Oris.* It contains 17 narrow plates, adorned (if I may properly uſe the word *adorned)* with birds, beaſts, fiſhes, *&c.* over the writing of two lines in each leaf. The whole is but a paultry performance. Mr. *Williams* engraved his book himſelf; and ſeems to have learned both *writing*, and *engraving* without a maſter; for he ſtiles himſelf in the ſecond page of his book *Autodidactus.*

*POSTSCRIPT.*

## *POSTSCRIPT.*

As I have now gone through the *biographical* part of my undertaking, I thought here to have put a final period to my whole work. But as there have been, and ſtill are, ſeveral *curious penmen*, who, for various reaſons and conſiderations, have not publiſhed any thing from the rolling preſs; though they are not inferior to ſome, whom I was obliged by my firſt engagement to take notice of in the courſe of theſe memoirs; I am deſirous therefore to tranſmit their *names* to poſterity along with their brethren; I mean ſuch of them, as I can come to the knowledge of, and that is as much as can reaſonably be expected from me.

ASCHAM, (ROGER) the firſt whom I ſhall take notice of, is our truly learned, and celebrated countryman, *Roger Aſcham*. He was born at *Kirby-wiſke*, in *Yorkſhire*, Anno Dom. 1515; and educated at St. *John*'s college, in *Cambridge*. Among other accompliſhments, he was remarkable for writing a very *fine hand*; for which reaſon, he was made uſe of teach that art to Prince *Edward*, the Lady *Elizabeth*, and the two brothers

brothers, *Henry*, and *Charles*, Dukes of *Suffolk* *. His great ſkill and elegance, in writing *Greek* and *Latin*, is well ſet forth in a ſhort epigram, by *Buchanan*; thus tranſlated into *Engliſh*,

*With thee, the* Greek, *and* Latin *muſes join,*
*O* Britain! *to lament at* Aſcham's *ſhrine;*
*To Princes dear, delightful to his friends,*
*He liv'd on little, yet to noble ends.*

This epigram relates to his proficiency in *Greek* and *Latin*; but the following, among *Leland*'s encomiums on illuſtrious perſonages, is very explicit in deſcribing his excellency in the art of writing.

Aſchame *literulas tam belle pingis, ut ipſa*
*Græcia te ſcribam pervelit eſſe ſuum;*
*Ut velit eſſe ſuum, rerum caput, inclyta Roma,*
*Quamvis italicos ſcribere docta modos;*
*Sed calamos cur certo tuos attolere vates*
*Carmine, ſit virtus quum tua nota ſatis?*

Mr. *Pember* alſo, our author's intimate friend, in one of his letters to him, as mentioned by *Edward Grant*, in the brief account of the life and death of *Roger Aſcham*, publiſhed with his *Latin* letters, has theſe words,

* See the *Biographia Britannia*, under *Aſcham*.

*Epiſtola tua eſt elegantiſſimè depicta, quod in te perpetuumeſt*, i. e. Your letter to me is written with the greateſt beauty; which is obſervable in all your hand writing. But Mr. *Grant* himſelf is ſtill more copious on this ſubject. His words, in the aforeſaid life, are theſe.

*Literas tantâ diligentiâ, tantâ elegantia depinxit ut nihil accuratiùs fieri, nihil elegantiùs depingi potuerit; politiſſimè quidem depinxit, venuſtè exaravit, hâcque optimâ exercitatione, omnes tunc temporis ſtudioſos et literatos longe ſuperavit.*

However, notwithſtanding theſe high commendations of Mr. *Aſcham*'s fine writing, we muſt conſider the time in which he lived; when calligraphy in *England* was far below that beauty, correctneſs, and variety, to which it is now arrived. I have been told by thoſe, who have ſeen ſpecimens of his writing, that it was chiefly in an elegant, clear, and ſtrong *Italian* hand, which was moſt in vogue, (as alſo the *ſecretary*) about that time; but I cannot find, that he performed any thing excelling in the other hands, that are now written in ſuch great perfection.

Mr.

Mr. *Aſcham* died the 30th of *December*, 1658. when the *rolling preſs* was little known or uſed in *England*. He was buried privately, according to his deſire, in St. *Sepulcre*'s church, in *London*, and we are told, that *Queen Elizabeth*, ſhowed ſo great a concern for his death, that ſhe ſaid, *ſhe had rather have loſt ten thouſand pound than her tutor* Aſcham.

ANDREWS, (JEREMIAH) this writing maſter was brought up at *Chriſt's-hoſpital*, in *London*; which has produced many eminent perſons both in the republic of learning, and in the way of trade, and merchandiſe. I can ſay nothing of Mr. *Andrews'* birth and parentage; but he was put apprentice to Mr. *Stotherd*, a ſchool-maſter of ſome note, near St. *James*'s-ſquare. He was afterwards made writing, and drawing maſter, to the royal academy at *Portſmouth*. How long he continued in that employ I cannot ſay; but I preſume it was with good reputation; for from thence he was preferred to be writing maſter to his preſent Majeſty *King George* III. who was then *Prince of* Wales, and his brother *Prince Edward*; a very honourable and advantagious charge. He was a very fine and accurate penman; but I cannot learn that he

ever made any thing public from the rolling preſs. There are ſome curious ſpecimens of his writing in the poſſeſſion of Mr. *Auſtin*, and Mr. *John Oldfield*, writing maſters in *London*; Mr. *Andrews* died Anno Dom. 1760, aged near 50. He was a married man, but what family he left behind him I cannot ſay.

EADE, (JOHN) I have been informed, that this writing maſter kept a ſchool with conſiderable repute, on account of his abilities in penmanſhip, and arithmetical knowledge, in St. *Martin*'s pariſh, near *Charing-croſs*, for above fifty years; in which ſpace of time, he muſt undoubtedly have had a great number of pupils. But all that I can ſay further of him is, that he died *November* the 27th, 1750, aged 79 years.

IVERS, (PETER) this *calligrapher* was famous for drawing, writing, and ſtriking, (as I have been informed) like engraving. He kept ſchool in *Little Britain*, in *London*, about the time of Colonel *Ayres*. I wiſh I could give a fuller account of this penman; but I am afraid that is hardly now to be expected, from any quarter. Yet I do not doubt, but that if ſome future writer ſhould enlarge

enlarge upon my plan, he will have opportunity to add many intereſting particulars, that I have not come to the knowledge of. Some time ago, old Mr. *Clark*, ſchool maſter in the *Park*, *Southwark*; had a fine ſpecimen of Mr. *Ivers*'s performance in his poſſeſſion.

CLITHERO, (JOHN) I have a MS. by me, written by one *John Clithero*, of *Totternhoe*, (in *Buckinghamſhire*,) in the year 1651, and 1652. It is in two parts; one intitled, *The Pen's Excellencie*; the other, *The Pen's Paradiſe*. It ſeems to have been deſigned for the preſs, becauſe it is dedicated to *Prince Charles*, whoſe portrait is there drawn with a pen, and a crown hanging over his head.

The writing conſiſts moſtly of baſtard *ſecretary*, and *Italian*, and *german text*, which were the hands chiefly in vogue at that time. The author beſtowed a deal of pains, for the book contains 96 leaves, in an oblong quarto; yet it is more remarkable for its rarity (for I ſuppoſe it to be the author's only copy extant) than for the goodneſs of the penmanſhip; ſuch writing would be but little eſteemed now-a-days.

Whether this *John Clithero*, was a *ſchool maſter*, or not, does not appear; but he takes

upon him to animadvert upon the abuſes of thoſe he terms *unworthy penmen*. Many of the examples ſeem to be copied from other maſters, and are in *Latin*, *Italian*, and *French*; beſides ſome ſpecimens of the *Greek*, *Hebrew*, and *Samaritan*.

I have likewiſe by me another M S. written by *Charles Woodham*, which is dated *July* the 26th, 1749, in the laſt leaf. I cannot inform myſelf, after all my enquiries, who this *C. Woodham* was, nor where he lived; but the work ſeems as if it had been deſigned to be publiſhed. It contains twenty three oblong folios in ſeveral hands; there are ſpecimens in it, of larger, and the ſmaller round hand, little or nothing inferior to thoſe of our moſt celebrated modern penmen, with free and very neat ornaments, in the ſtriking way. The title of the work is, *A Specimen of Writing*, in the moſt uſual hands, now practiced in *England*. By *Charles Woodham*.

The reverend Mr. *Parry* rector of *Shipton* upon *Stower*, in *Worceſterſhire*, was noted for writing print very finely and naturally, but I never ſaw, that I remember, any of his permances. Likewiſe,

Mr. *John Thomaſon* grammar maſter at *Tarvin*, in *Cheſhire*, writ print hand very correctly and beautifully. There are ſpecimens

of

of his writing remaining in the poſſeſſion of Mr. *Auſtin* in *Bartholomew-cloſe*, and Mr. *John Oldfield* in *Tufton-ſtreet*, *Weſtminſter*, I cannot ſay when Mr. *Thomaſon* died.

*N. B.* I am obliged for my information in theſe two laſt articles to the aboveſaid Mr. *Auſtin*.

WILLIS, (JOHN) of *Eaſt-Orchard*, near *Shaftſbury* in *Dorſetſhire*, was a fine penman, but never publiſhed any thing from the *rolling preſs*, that is come to my knowledge, except a few ſingle copies for the uſe of his own ſchool, engraved by Mr. *George Bickham* and Mr. *Thorowgood*; ſome ſpecimens of which are in the poſſeſſion of Mr. *Auſtin*, in *Bartholomew-cloſe*. As this gentleman never had the *ſmall-pox*, it is reported that he had a ſtrong notion or opinion, that if he came to *London*, he ſhould have it; on which account he could not be prevailed on to ſee that famous city, though he had a ſtrong *inclination* to it. His death happened in the year 1760, and in an advanced age. Such is the *dread* of that diſtemper in many *grown perſons*, that it often proves *fatal* to them; let thoſe therefore conſider it as a *bleſſing*, who have had it when they were young.

Before

Before I finiſh this *Poſtcript*, wherein I have been ſpeaking of gentlemen, who never publiſhed any ſpecimens of their writing from the *rolling preſs*, though very worthy thereof; I might well be thought unpolite, and diſregardful of *female merit*, if I were to paſs by the *ladies*, who have excelled in *calligraphy*, altogether unnoticed. I am only ſorry, that I can give but ſo few inſtances of ſuch as have, by their excellency in that art, done honour to their *ſex*.

I have often wondered that women, who have a *genius* for writing, (as many have, if they were by practice properly improved therein) do not qualify themſelves, to be teachers of *writing* and *accounts*, to the youth of their own ſex. I am ſatisfied it would turn to a good account, if a miſtreſs of fine writing, and of ſome knowledge in figures, would undertake to keep a ſchool, for the inſtruction of *girls* only. It would be neither a mean, nor unprofitable employ, if well conducted. I have had female ſcholars of quick and lively parts, that would have made ſingular improvements in the uſe of the pen, if they had been inſtructed for ſuch a purpoſe by fine writing maſters. I leave this hint however for future conſideration to thoſe, who may have any inclination

nation for ſuch an undertaking; either to be teachers in *girls boarding ſchools*, if they be ſingle women, or if married, or ſingle, to ſet up *female academies* for themſelves.

To ſhow that what I have mentioned is practicable, I ſhall now take notice of ſome of our Engliſh women, who have made ſo great a proficiency in the *art of writing*, that they may vie with ſome of our celebrated penmen; and were therefore qualified for the buſineſs, that I have been recommending.

What our antiquary *T. Hearne* tells us, of the wonderful chirographical performances of *Heſter Engliſh*, in queen *Elizabeth*'s time, I have recited and remarked in the firſt part of this my *Hiſtory of Writing*; to which I refer my readers, in chap. 8. and §. 3.

Mr. *George Ballard*, in his memoirs of ſeveral ladies of *Great-Britain* informs us, "That one *Elizabeth Lucar* was born in "*London* 1510, and became excellently ſkilful "in all kinds of needle-work; and was a curious "*calligrapher*; very knowing in *arithmetic*; an "adept in ſeveral ſorts of muſic, and com-"pleat miſtreſs of the *Latin*, *Italian*, and "*Spaniſh* tongues. She lies buried in the pariſh church of St. *Michael* in *Crooked-lane*, Anno Dom. 1537, page 31.

The

The ſame author, in the ſame book, page 243, tells us, that *Elizabeth Jane Weſton*, was born in the beginning of queen *Elizabeth*'s reign; that ſhe went and ſettled at *Prague* in *Bohemia*, where ſhe wrote a latin poem in praiſe of *typography*; which, with other of her poems, was printed at *Prague* about the year 1606, with the following title

*Parthenicôn Eliz. Joan Weſtonia,*
Lib. III.

Now, though there is no mention made here of her *calligraphy*, (which I think I have met with ſomewhere elſe, but cannot call it to mind) yet ſhe may be deſervedly taken notice of for her excellency in *latin poetry*, which very few of her ſex attain to.

The next inſtance, (and with reluctance I write the *laſt*) of a very curious Engliſh woman, who ſurpaſſes many writing maſters, in the dextrous uſe of the pen, is *Mary Johns*, the daughter of *Joſeph Johns*, a cooper in the pariſh of St. *Mary Magdalen*, *Bermondſey*. She had a natural genius for *writing* and *drawing*, in her very young years, and without the aſſiſtance of any maſters to inſtruct her, arrived to a great proficiency in thoſe arts. As ſhe employed much of her time in *writing*

and

and *drawing* ſelect pieces, there are ſeveral of her performances in private hands, particularly, there is an elegant piece in the poſſeſſion of Mr. *Thomas How*, goldſmith, in *White-hart-court*, *Grace-church-ſtreet*. I have alſo ſeen at Mr. *John Neatby*'s, an *Oil-leather-dreſſer*, in *Southwark*, Sir *Matthew Hales* character, and his ſum of religion, in *roman* and *italic* print, written by *Mary Johns*, Anno Dom. 1747. And likewiſe the ten commandments, in *roman* print; and the Lord's prayer in the compaſs of a ſilver penny, with the giving of the law by *Moſes*, in black and white; written and drawn by ditto, Anno Dom. 1752, which I take to be one of her laſt performances; at leaſt I have met with none of a later date. For though ſhe is ſtill alive, (in 1762) and under forty years of age, yet as ſhe married about nine or ten years ago, ſhe became engaged in family buſineſs, and ſo has had little or no leiſure to do any thing in that way, ſince that time. The prudent management of a family, and the careful bringing up of children, are a *married woman*'s greateſt and wiſeſt employ. Her name now is *Taylor*; her huſband is a carpenter, and lives in good credit, in *great Bandy-legg-walk*, in the borough of *Southwark*.

*G. Bickham* had the offer of a page or two of her writing, to have been engraved, and inſerted in his *Univerſal Penman*; but, upon ſome frivolous pretext, that offer was rejected; it is a pity, an eſſay or two of her curious penmanſhip has not been conveyed to poſterity, in that comprehenſive work. It would not have been only to her honour, but to her ſex in general; and the compleateſt *calligraphers*, in that work, need not, I believe, have been aſhamed of her company, in promoting that grand undertaking.

# *A D D E N D A.*

As my deſign, throughout this ſecond part of my work, has been to ſet the performances of *ingenious penmen* in a full and true light; and to encourage all ſuch, whoſe induſtry and application, for the promoting of *fair writing*, and *uſeful accounts*, give them a juſt title to ſtand in the rank of *curious chirographers*; I could not well refuſe the following gentleman a place in this *biographical* collection; though the particulars, I am going to recite, came ſo late to my hand, that I had not an opportunity to bring them in under his name, in the order of the *alphabet*; which I would gladly have done, had I received them in due time.

The name of this promiſing genius is *John Gardnor*, who was born at *Worceſter* in the year 1734. His Father kept a ſchool in that city; and when he was but twelve or thirteen years of age, he was an aſſiſtant to his father, in teaching the lower claſſes, in ſome branches of learning. And when he was turned of fifteen, he became the principal maſter of a ſchool at *Bromyard* in *Herefordſhire*; where he continued three years, and then removed

to *Birmingham* in *Warwickſhire*; where beſides teaching writing, french, &c. he applied himſelf to *painting*, and gaining a tolerable proficiency therein, at the age of twenty-four, he came up to *London*; and practiſing as an aſſiſtant in ſeveral academies in the city, he alſo inſtructed young gentlemen and ladies at their own houſes, with very good ſucceſs and approbation. And having in this time greatly improved himſelf in the *art of writing*, he has exhibited ſpecimens thereof, for three years ſucceſſively, in the great room in the *Strand*, belonging to the ſociety eſtabliſhed for the encouragment of *Arts*, *Commerce*, &c. by which, without vanity he may ſay, he has gained no ſmall honour; and is now a member of that ſociety.

He now keeps an academy at *Kenſington*, and meets with deſerved ſucceſs. Part of a book intitled, *An Introduction to the Counting-houſe*, publiſhed from the rolling-preſs, was engraved from his writing; and he has, ſince the publication of that book, begun another, which he deſigns to print, as ſoon as his other buſineſs will permit; it will conſiſt of all the *forms* eſſential to *trade*, and *mercantile buſineſs*, in a greater number, and more accurate manner, than any work of that kind, that has been hitherto made public.

They

They who are further curious may ſee various ſpecimens of his *penmanſhip* at his academy aforeſaid, and his elegantly engraved *advertiſement* annexed to this account, will inform them what is taught in his ſchool.

We have another well qualified writing maſter and accountant in *London*, of whom I would gladly have inſerted ſome memoirs, and have given the world an account of his eminent pieces of writing, and what he has publiſhed from the rolling-preſs, if I could have come at any certain knowledge of them; I mean Mr. *Benjamin Webb*, a ſchoolmaſter in *Bunhill-row*, but my ſolicitations for that purpoſe have been fruitleſs, and as it is not my way to write from meer hear-ſay and at all adventures, where I can be better informed, I can ſay no more upon this ſubject.

FINIS.

ERRATA to PART II.

Page 9. l. 9. for, A. D. 1703, r. *about the year* 1733. Page 10. l. 18. for, *in little Bartholomew-cloſe*, r. *in Middleſex-court, Bartholomew-cloſe*; l. 19. for, *eighteen*, r. *nineteen*. Page 11. l. 15. for *Millet*, r. *Millit*. Page 160. l. 24. for, *of teach*, r. *of to teach*. Page 163. l. 2. for, 1658, r. 1568.

The Binder is deſired to place the Print of the Papyrus facing the Title, and Mr. Gardnor's Bill at the End of the Book.

Juſt publiſhed by the ſame AUTHOR, and ſold by J. JOHNSON, oppoſite the Monument.

I. OVID's Faſti, tranſlated into Engliſh Verſe, with copious explanatory Notes; to which is prefixed, an accurate Plan of Old Rome. 8vo. 3s. 6d. in Boards.

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